

UNIVERSITY OF  
SOUTH DAKOTA

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AWARDED BY THE  
NATIONAL SOCIETY  
OF ART DIRECTORS

FOR DISTINCTION  
IN THE PRACTICE OF  
THE PROFESSION  
1955

Art  
Director  
and  
Studio News

March 1955 - 35¢

**n**o society can make a perpetual constitution...  
...the earth belongs always to the living generation"

*We the People*

Article I

CONSTITUTION, 1787, AND ITS AMENDMENTS

...it created a Federal Government of limited powers...  
...not men should be supreme, and because...  
...bill of rights and provisions for...  
...one attempt, in the...  
...of majority tyrann...

ARTIST TONY RUTA

**THE STUDIO LTD. AND BYRON MUSSER, INC.**  
270 Park Avenue New York 17, N.Y.

Art Dir

# PHOTO- LETTERING

216 EAST 45TH STREET

NEW YORK 17, N.Y.

MU 2-2346

**DAVISON**

# Vanity Fair

**DAVISON**

# Vanity

Insert This  
Showing in  
Catalog for  
Reference

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

photography for advertising -

143 east 40th street,

new york city

telephones :

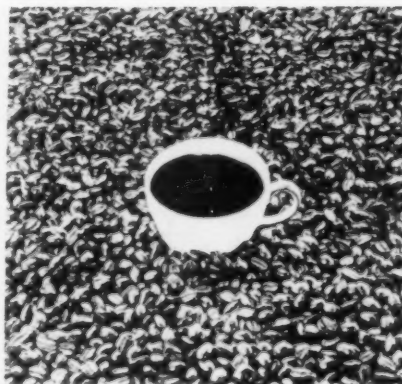
Murray Hill 6-4288-9-90-91

black and white •

color

**KING & WEESE**

illustration • food • industrial • interiors • fashion • cosmetics



Nothing but delicious coffee!



ART DIRECTOR BILL MONTGOMERY  
PHOTOGRAPHER TONI FICALORA  
AGENCY BRYAN HOUSTON INC.  
ADVERTISER NESTLE CO. INC.

## TONI FICALORA

12 EAST 42ND ST., N. Y. 17, N. Y. MURRAY HILL 7-0356



San Francisco-born Ken Rossi comes to the East Coast as an artist with experience in many media. He has the ability to sense the common interests; transferring this sensitivity to meaningful illustration.

## CHARLES E. COOPER INC.

ADVERTISING ART

136 E. 57th St. • New York 22, N.Y.  
Plaza 3-6880

11 Holland Ave. • White Plains, N.Y.  
White Plains 8-7738

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# art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Last year Wallace Elton, President of the NSAD, appointed a committee of three to review the method, then in effect, of electing the Art Director of the Year. Three members were appointed: Cecil Baumgarten, Secretary and Treasurer of the NSAD, Charles T. Gerhart of the Cincinnati Club, and myself.

The committee concluded that while the system had operated well up to the present, there should be a new basis adopted due to the great increase in the number of member clubs. From the original 6, the number had then grown to 20. The membership of the clubs ranges from approximately 30 to almost 500, the total membership being 2400.

The original method of electing by the largest total number of votes was a simple and a natural one. There was the danger, however, that under this system, a club with a large membership could, if it chose to do so, put on a campaign to pool all of its votes on one of its members, thus making it reasonably certain that it could swing an election to its candidate. The system also increased the likelihood that a candidate belonging to a small club, no matter how distinguished he might be, would not receive enough votes to elect him.

The problem was to elect a truly national figure. A thorough examination of all past ballots was made and from it the new system was evolved which was unanimously adopted at the Annual Meeting:

1. The five candidates receiving the largest number of total individual votes cast will constitute the panel from which the winner will be chosen.

2. The winner will be selected from these five names in the following manner:

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**Publisher:** Don Barron • **Editor:** Edward Gottschall

**Designer:** Ken Saco • **Ass't. Editor:** Dorothy Chapple

**Advertising:** Morton Bryer • **Circulation:** Mildred Brown

**Ass't. Designer:** Walt Hudson

**ASSOCIATE EDITORS:** Atlanta, Harold Torgeson; Baltimore, DeWitt Bottoms; Boston, Thomas Baker; Chicago, Len Rubenstein; Cincinnati, Edgar Steinar; Cleveland, Parker J. Heck; Detroit, Doug MacIntosh; Kansas City, Joe D. Crandall; Los Angeles, Thor Hauge; Milwaukee, Ray Dennis; Minneapolis, Robert B. Connolly; Montreal, Albert Cloutier; Nashville, James Patterson; New York, Walter Van Bellen; Philadelphia, W. Frederic Clark; Rochester, Fayette Horned; San Francisco, Frederick J. Herschleby; Seattle, James E. Peck; Toronto, Eric Heathcote; Washington, D. C., Daniel B. Hasson.

**NSAD OFFICERS:** Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President; William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

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SALE!  
ALE OF A BIG  
LENTINE DAY  
beautiful gift  
nylons  
our own  
MYRNA BRAND  
• FULL FASHIONED  
• FIRST QUALITY  
• 15 DANCE

JEWELER'S NAME  
presents its  
Annual Spring  
WATCH FESTIVAL  
featuring BULOVA... America's  
Favorite Fine Timepiece!

More Americans Buy BULOVA  
Than Any Other Fine Watch!

keyed  
to the  
local  
level...

HIGH LIGHT OF ANY CONTEST...  
GRAND PRIZES  
by  
RONSON  
DAGRON  
BLOUSES  
make a memorable  
valentine gift  
\$10.00  
\$15.00

JEWELER'S NAME  
Perfect Watch  
for the  
Active Man!  
BULOVA  
Clipper  
ONLY \$59.50

JEWELER'S

lovely new ladies  
BATHING  
SUITS  
ONLY \$5.98

only \$49.50  
For a 21-JEWEL  
BULOVA

AT JEWELER'S NAME  
FOR THE EVENTS OF A  
Lifetime  
GIVE  
BULOVA  
"Gift of a Lifetime"

COTTON  
CARNIVAL  
It's cotton pickin'  
time...

NEW... RONSON  
Perfu-Mist!  
Make the most of  
your precious perfume  
with this first.

More Graduates  
BULOVA  
Than Any Other Fine Watch

Specialty Of The House... successful catalogues and all types of mailing pieces

More Americans  
Give BULOVA Than  
Any Other Fine Watch...  
• For WEDDINGS • BIRTHDAYS  
• ANNIVERSARIES • GRADUATIONS  
JEWELER'S NAME

\$5.98  
Don't miss it! A bargain!  
Don't miss this! \$2.98.  
A. Box River South Road  
Piping Blowing Bored  
B. Corner point, Lard...  
C. Ball clock...  
D. Ball clock...  
E. Ball clock...

For Every Gift Occasion  
Time to Give  
BULOVA  
The Finest Watch  
in the World!

There are people  
everywhere who  
are smart...  
BULOVA IS THE  
Only Bulova watch  
with a...  
\$35.75

**SHIRTS 97¢**

**BULOVA**  
America's Favorite Fine Watch!

**WELER'S**  
Pay As Little As 9¢ DOWN

**Sortilege**  
STORE NAME

**COMBINATION SPECIAL!**  
**WALL PAINT** with PAINT TRAY AND ROLLER  
**\$1.99**  
Reg. \$2.42

**VACATIONER'S DELIGHT!**  
Aeromarine cigarette case  
Lighter-Cigarette Case by **RONSON**

**More Graduates Want BULOVA Than Any Other Fine Watch**

**JEWELER**

**Beautiful, Amorous**

**Men's 100% Dress Shirts \$2.97**

**Sortilege**

...Didn't You Know? Hadn't You Heard?

## a retail department at Boyan & Weatherly

No, you're NOT dreaming.

Our Retail Division has long been an established reality, with a proven record.

It is a complete and separate department...a retail unit, which specializes in advertising with "the local approach."

**THE PLANNING** is backed by years of merchandising experience...

**THE COPY** sparkles with consumer appeal; creates day by day sales through its merchandising strength...

**THE LAYOUTS** are quick attention-getters, designed to sell merchandise, rather than win art awards (although some of them have)...

**THE ART WORK AND PHOTOGRAPHY** highlight the important features of the merchandise and dramatize its appeal.

**YES, WE'RE DEFINITELY KEYED TO THE LOCAL LEVEL**

For All AD MATters, call Joseph Boyan,

# BOYAN & WEATHERLY, Inc.

525 LEXINGTON AVENUE, NEW YORK 16, N. Y. • PLaza 8-1110-2-3

**SWIM TRUNKS \$1.49**

**BULOVA**  
Precision Made  
**Clock-Radio**

**Sortilege**  
STORE NAME

**JEWELER'S NAME**

**Exclusive at the Drink Club Radiant**

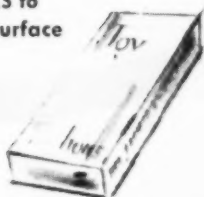
**Sortilege**

# BOURGES ADHESIVE COLOR SHEETS



layouts  
presentations  
comprehensive  
package design  
visual aids

STICKS to  
any surface



...around any shape



color can be  
REMOVED  
with Stylus



DEEPEN color ..  
matching  
Liquid Colors  
Pencils



OVERLAP sheets

YOUR  
LAYOUT  
LOOKS LIKE A  
PRINTED PROOF  
60 COLORS

MATCHED TO STANDARD INKS

These "color-controlled" Bourges Sheets are ready to use—pre-coated with a special adhesive. Just peel up from backing, and adhere right to your layout. Brilliant, transparent colors. Smoother than you can paint. Keyed to Bourges Overlay Sheets so you can easily duplicate the same effects in the finished art.

**New York City:** Artists Supply, Beeko, Irving Berlin Art Materials, Arthur Brown & Bro., Cloder Corp., Concord Artists Materials, Crane-Gallo Art Supply, Sam Flax Artists Materials, A. I. Friedman, E. H. & A. C. Friedrichs, Grand Central Art Supply, Hamilton-Dwight, Lewis Artists Materials, Richtone Art Materials, Erwin M. Riebe, Sanlu Art Supply, A. Seltzer Artists Materials, Jos. Torch Artist Materials, United Artists Materials. **Brooklyn:** Institute Artists Materials, S. Steinhauer & Sons. **Long Island City:** H. T. Herbert.

**Akron:** Metzger Photo Supply. **Albany:** W. L. Coughtry. **Atlanta:** Binder's, Ivan Allen. **Austin:** Miller Blue Print. **Baltimore:** Carl E. Nyborg. **Birmingham:** Spivy-Johnson. **Boston:** H. R. Giger, B. L. Makepeace, George Smith Artists Materials. **Buffalo:** Buffalo Graphic Arts Supply. **Charlotte:** Charlotte Textile Engravers. **Chicago:** Brudno Art Supply, Flax Co., Gordon Co., Nearnorth Guild, Sheldon's. **Cincinnati:** G. C. Dom Supply, Pounsford Stationery. **Cleveland:** The Dodd Co., Ohio Art Materials. **Columbus:** Hills Co. **Dallas:** M. H. West. **Dayton:** Bert L. Daily. **Denver:** H. R. Meininger. **Des Moines:** Des Moines Stationery. **Detroit:** Lewis Artist Supply, Screen Process Supply. **Erie:** Commercial Artists Supply. **Fort Wayne:** ABA Supply. **Fort Worth:** Lon Hellums. **Grand Rapids:** Douma & Son. **Guttenberg (N. J.):** William Ash. **Hartford:** Central Stationery. **Hollywood:** Michael's Artist Supply. **Houston:** Southern Blue Print. **Indianapolis:** Bates Brothers. **Kansas City (Mo.):** Rex Clawson. **Lincoln:** Pat Ash. **Los Angeles:** California Artists Materials, H. G. Daniels, M. Flax, Franklin Artists Materials. **Louisville:** Electric Blue Print & Supply. **Memphis:** Memphis Blue Print & Supply. **Miami:** Associated Artists. **Milwaukee:** Artist & Display Supply. **Minneapolis:** Art Offset Service. **Nashville:** Nashville Stationery. **Newark:** Drafting Materials, Troy Art Supply. **New Haven:** Art Shop. **New Orleans:** Dixie Art Supplies. **Oklahoma City:** A & E Equipment Co., Triangle Blue Print & Supply. **Omaha:** Standard Blue Print. **Paterson:** A. B. C. Equipment Sales. **Peoria:** Palette 'N' Putter Shop. **Philadelphia:** Central Art Supply, Mercury Stat., Philadelphia Art Supply, Jos. E. Podgor, Henry Taws, Zinni Artists Materials. **Pittsburgh:** A. & B. Smith. **Pleasantville (N. J.):** Harry Volk Art Studios. **Portland (Ore.):** J. K. Gill. **Providence:** Block Artists Materials. **St. Louis:** Al J. Bader. **St. Petersburg:** Pinella's Printing & Stationery. **Salt Lake City:** Salt Lake Blue Print & Supply. **San Diego:** San Diego Blue Print & Supply. **San Francisco:** Flax's. **Seattle:** Lowman & Hanford. **South Bend:** Schilling's. **Spokane:** Shaw & Borden. **Springfield (Mo.):** Allied Paint & Wallpaper Co. **Syracuse:** Syracuse Blue Print. **Toledo:** Newell B. Newton. **Topeka:** Capitol City Blue Print. **Tulsa:** Triangle Blue Print & Supply. **Low Wenzel:** Utica: Juergensen Artists Supply. **Washington, D. C.:** Federal Supply. **Wichita:** Holliday's. **Canada:** Montreal and Toronto: Macfarlane-Payne & Co. Ltd. **Vancouver, B. C.:** Maxwell Artists Materials. **Winnipeg, Man.:** J. G. Fraser Ltd. **England:** W. H. Howson, Ltd.

ADHESIVE COLOR SHEETS . ADHESIVE COLOR SHEETS . ADHESIVE COLOR SHEETS . ADHESIVE COLOR SHEETS

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Art Director



## tax talk

MAXWELL LIVSHIN, C.P.A.

### New methods of depreciation

The new tax code provides for new methods of depreciation for new assets acquired after December 31, 1953. These provisions do not apply to second hand properties. The new methods make it advantageous to buy equipment instead of renting it.

### The code provides

"There shall be allowed as depreciation a reasonable allowance for the exhaustion, wear and tear (including a reasonable allowance for obsolescence)— (1) property used in the trade or business or (2) property held for the production of income... For the taxable years ending after December 31, 1953, the term reasonable allowance shall include an allowance computed in accordance with the regulations under any of the following methods:

1. Straight-line.
  2. Declining balance, using a rate not exceeding twice the rate which would have been used had the allowance been computed under the straight line method.
  3. The sum-of-the-years digit method.
- The straight-line method spreads deductions uniformly over the useful life of the property.

### Declining balance method

Provides for a high rate in the beginning and a declining depreciation rate on the remaining balance. This method affords accelerated depreciation in the earlier years and substantial relief, especially to short-lived assets. It results in a charge-off of twice the existing straight-line rate in the first year following the acquisition of a new asset, and the recovery of approximately two-thirds of the cost in the first half of its estimated useful life.

### Sum-of-the-year digit method

The numerator of the fraction is the useful life figure and declines year by year. The denominator is the sum of all numbers from 1 to the life figure. For example: on a five year property, the denominator would be  $1+2+3+4+5$ , or 15. The deductions would be  $5/15$ ths the first year,  $4/15$ th the second year,  $3/15$ ths the third year,  $2/15$ ths the fourth year and  $1/15$ th the last year.

"BILL, DO YOU THINK MODELS ARE SHIFTING FROM HIGH FASHION TO ILLUSTRATION OR VICE VERSA?"\*



\*VICE OR VERSA  
WE TAKE GOOD  
PICTURES

**HENRY DRAVNEK Associates**  
214 EAST 41<sup>ST</sup> STREET, NEW YORK 17, N.Y. • OXFORD 7-2166  
HENRY DRAVNEK  
BILL STONE

# EVANS *offers the widest variety of color print strip-in techniques available!*

Here are some striking examples of how separate color originals were combined into a single-surface (not paste-up) carbro or dye transfer print to obtain significant decreases in reproduction costs and improvement in reproduction quality.

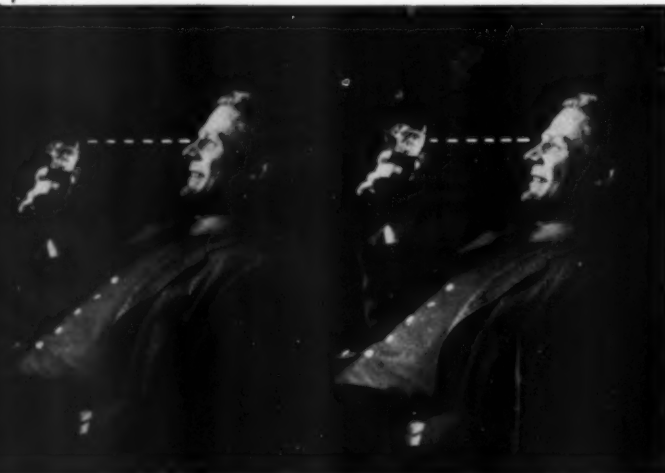
The Evans Color Laboratory is able to offer you a wider choice of strip-in combinations because it makes **both** dye transfer and carbro prints, from transparencies and separation negatives, and **also** fully color-corrected reproductions of art copy.



- 1 Two transparencies combined into single-surface dye transfer print through purely photographic, non-mechanical techniques. Extremely complex elements with fine lines such as flower stems can be combined with such a tight fit of the elements that little or no retouching is necessary.
- 2 Change in position of picture element in single original. Arm and drink moved. Carbro print offers greatest economy. Numerous changes can be made for price of a single print.



- 3 Combination of transparency (background) and separation negatives (luggage). This combination is possible **only** with carbro.
- 4 Combination of transparency and art work into a single dye transfer print for Ladies Home Journal cover. We utilize specially-designed equipment to make possible these strip-ins from art copy. All tones and colors, including whites are accurately reproduced through the use of special masking techniques.



In addition to the combinations illustrated above we can, of course, combine two or more sets of separation negatives, separation negatives and art work, or two or more pieces of art work, into a single color print. **WRITE TO US OR CALL OUR REPRESENTATIVE FOR FURTHER INFORMATION ABOUT EVANS COLOR PRINT STRIP-INS.**



## AND AN EVANS EXCLUSIVE...IMBI-CARBRO PRINTS

Evans Carbro prints are no longer just conventional carbro prints. They are now Imbi-carbro® prints, with sensational retouching characteristics. A fine wash of dye is absorbed in direct proportion to the density of the image. Textures are strengthened and colors altered without noodling, and the photographic quality is actually enhanced in the retouched print.

**EVANS COLOR LABORATORY, INC., 41-37 24th St., Long Island City • Tel. Stillwell 6-6111**

FOR THAT SPECIAL ASSIGNMENT

DESIGNERS **3** ART FOR ADVERTISING

115 WEST 43TH STREET • NEW YORK 36, N. Y. • JUDSON 2-5083

Photo by Ray Cletre



check

**Art Director & Studio News**

for your advertising.

It gets results.

New York: Morton Bryer PL 9-7722 43 E. 49th St., N. Y. 17

## business briefs

Both the short and long range view of our economy indicates that business will be good. Here are three forecasts for 1955. The National Retail Dry Goods Association heard Harvard economist Malcolm P. McNair predict a 3% rise in department store volume for the Spring. Inventory decline has ended and inventory expansion is coming, he claims. Consumer spending will beat the \$233 billion recorded in 1954.

Arno H. Johnson, JWT research director, sees a 10% increase in production and purchasing power over the next 18 months, a 33% higher standard of living by 1960. McCann-Erickson's researchers specifically predict advertising dollar volume will beat 1954 mark of \$8,250,000,000 by from a quarter to a half million.

Projecting population and marketing data to 1965, Printer's Ink foresees consumer demand of \$357 billion with total national demand of \$535 billion.

Coming back to 1955, here are some of the economic developments that will affect advertisers and those serving them. TV will take an even bigger share of the total ad budget than its 10.8% bite in 1954, with an almost 30% rise forecast for TV broadcast revenue. Media battles are intensifying. Not only are magazines, papers, TV, radio, outdoor, direct mail etc. fighting for their share of the ad dollar, but intra-media warfare is growing. Witness the Life-SEP struggle for leadership in Chicago and their respective tie-ins with the Merchandise Mart and the Furniture Mart while NBC-TV tries to compete with both on its Home Show.

Also in 1955, a bumper crop of new products, resulting from industrial research, are reaching the market and will be promoted. Just as 1955 will see more competition within the advertising business, it will see intensified competition among advertisers, driving many ad budgets up. Advertisers will want more results from their ads.

All this means more dollars for advertising and the ad art profession, but not all the new business will boost billings of established companies. Prosperity encourages young talent to strike for itself, draws more new talent in. The pie will be bigger than ever, but be cut in more pieces.

WALTER FERRO  
Woodcuts



one of the  
many services  
from layout to art  
available through

**ROY GERMANOTTA INC.**

ELDORADO 5-7155



**FOR BETTER RECEPTION . . .**



TV ART by **Edstan** 40 WEST 57 ST.  
PLAZA 7-1820

ken saco

package

185 Madison Ave., nyc • MU 5-5958

design

... fully illustrated  
**Catalogs** quality  
art materials

**Free!** Write today.



**A.I. Friedman Inc.**  
20 East 49 St., New York 17, N.Y.

SOCIAL RESEARCH, INC.

**Why? . .**

With this introductory discussion, AD&SN is bringing to its readers a series of articles on motivation research and its meaning to ADs and artists. Prepared by Social Research Inc., the series will review the experience of advertisers in designing ads, packages, sales promotional material and applying the results of a motivation research study. This introductory article explains in general terms why and how motivation research can be important to the creative men on the ad team.

THE EDITORS

We are all aware that communication takes place at more than the rational level—that in addition to the precise words or objects or situations we use in communicating, there are other meanings which move along as richly and forcefully as the "sensible" ideas we try to depict. The artist and creative person is more aware of this than others, and it is largely his responsibility to be conscious of the "emotional language," to analyze and control what it says in advertising and impersonal communications. On another level, it is the problem of motivation research to ascertain and understand what goes on in the respondent's mind—the listener's, the watcher's, the reader's—and to make explicit that emotional language of desire, excitement, resentment, discouragement, and hope.

The knowledge gleaned through motivation research can be neatly dovetailed into the creative artist's or art director's tasks, since it so directly bears on the province of his talents and responsibilities. It may define for him the arena within which he can speak most effectively; it may offer him new subject matter in emotions and meanings; it can provide him with a valid and rep-

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is the new,  
big question influencing  
advertising copy  
and layout themes

representative notion of what is communicated in his chosen symbols and presentations; it permits a proving ground for his creative products.

In nearly every area it explores, motivation research demonstrates the presence of meanings, feelings, reactions, and motives which either cannot or should not be openly and explicitly expressed. It demonstrates that the bases of behavior are more often complex than simple—i.e., one may buy a candy bar *just because* he was hungry, but more often he buys because he is hungry *and* he is tired *and* he feels he deserves a reward for his tiring efforts *and* he is a bit lonely *and* he has long-lived affectionate notions of that particular candy bar *and* his present circumstances are anonymous or somehow frustrating (e.g., waiting in a crowd for a train), etc. Among all these motives, some are stronger than others, some are more acceptable than others, some are more appealing than others to an outsider, some bear more ability than others to motivate or convince an observer that he too wants a candy bar. In advertising, it is the task of the creative artist to define and then to communicate the most appropriate of these motives—to sustain a highly rational appeal with others equally real but less explicit. In one brand, the long-lived affection may be sufficiently widespread among consumers that it can be enhanced and directly utilized in stimulating purchases; in another, a sense of familiarity may be sought as a stepping-stone to the creation of some future long-lived affection. The creative worker knows that the two are not the same; one does not create familiarity by pretending established affection.

(continued on page 54)

let us broaden your

# HORIZON

a new all-purpose type face by Bauer

## FOR HEADLINES

*HORIZON*—sharpness of design and clarity seldom seen in classic types—truly a type face of today and tomorrow.

## FOR TEXT

*HORIZON*—even color and legibility in small areas or complete pages—enhances the most lengthy compositions.

## FOR DISPLAY

*HORIZON*—machined by skilled craftsmen so perfectly, enlarged displays retain the smooth, clear-cut quality of the original.

Here is a versatile type of unmatched beauty and quality—specify *HORIZON* for your next composition. For complete specimens, write on your letterhead to

**BAUER Alphabets, Inc.**

235 East 45th Street, New York 17, N. Y. • VA 6-1263-4

Set in *HORIZON*



60 Screen

## WHASSAMATTER?

**Don't You Think It  
Can Be Done?**

It sure can! You can reduce your coarse screen Engravers Proofs down to fine use. This 60-screen baby's head



100 Screen

used for an engraving has been reduced to 100-screen and can now be used FOR OFFSET REPRODUCTION.

Let us show you how.

*mask-o-meg*

**CALL MISS PLATT — CAnal 6-8440  
157 Spring St., New York 12, N. Y.**

dick

17 EAST 48 STREET, N. Y. C. PLaza 1-0095

representing:

al fatica  
john hammer  
charles hawes  
len oehmen  
arne peterson  
carlos richmond  
al scully  
ned seidler  
bert zadig

# Chenault

ADVERTISING ART SERVICE • ARTIST AGENT

Short Hair **GRUMBACHER Pre-tested®** Med. Length  
Series 40 **LETTERING BRUSHES** Series 60  
Extra-Selected Red Sable

Each brush is tested for best working edge which is marked by an arrow.

AT YOUR FAVORITE DEALER  
**M. GRUMBACHER**  
INC.  
482 W. 34 St., New York 1, N. Y.

REGD. T.M.

FOR BRILLIANT, INTENSE TONES  
DR. PH. MARTIN'S  
RADIANT CONCENTRATED COLORS  
exclusively formulated for  
designer  
illustrator  
artist

In 28 colors  
perfect for pen,  
brush, or airbrush.

Dealers write—  
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## quotes

### Agreeable and efficient

"Good design is a basic and inherent quality, the visual synthesis of a well built structure, agreeable and efficient in function... Style, or fashion, is a visual or functional quality to which the consumer has been conditioned, a quality built on a system of vagaries whose borders and concepts change with the changes in our physical and emotional world."

Industrial Designer Dave Chapman, at the National Convention of the Institute of Appliance Manufacturers

### Views on Soviet design

"The furniture industry is one of the most conservative in the Soviet Union, and in furniture stores one sees on sale the much-esteemed wardrobes of our grandfathers, sofas whose fringe is tipped with velvet balls, bourgeois beds with nickel knobs on top and stone-hard divans.

It must be remarked that these people can sell their ugly and outmoded production for the simple reason that there is not enough furniture for sale.

One can sometimes find attractive and practical furniture, but why is it that this beautiful furniture is imported from Czechoslovakia, Hungary, Bulgaria and the German Democratic Republic, and is not produced in our country, which is known for its forest wealth?...

Wallpaper is now available in large quantities, yet it often does not correspond to even the most primitive conception of beauty... The standardization of models is one of the main shortcomings of the country's socialized industry... uncritical copying of foreign models, which in the past has led to the creation of "formalistic, extreme things" such as furniture made of metal tubes.

In capitalistic countries, fashion often changes, not because of natural changes in public taste or the real practical requirement of the consumer, but in the interest of entrepreneurs who try by every means to increase demand."

Nikolai Zhukov, Vice President of the Soviet Academy of Arts, indicating bad taste in his country

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Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

# ink is the ageless universal medium...



Techniques and styles come and go but the crisp, clean pen and ink line remains as one of the very basic methods of artistic expression. Since the days of the earliest masters, the foremost artists of each era have left us treasured sketches and studies made with drawing ink... drawings that are as sharp and crisp and fresh today as they were when they were made centuries ago. The sketch by Gavarni shown here is a good example of a "loose" technique. Gavarni, an Italian artist, was a contemporary of Daumier.

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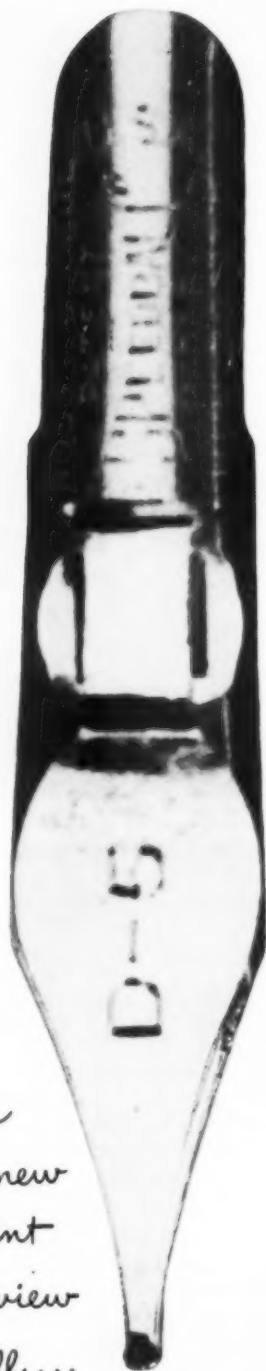
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# new flexichrome technique

*provides for transfer of image to dye transfer paper*



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of view  
call...*

**PITT STUDIOS**

*advertising artists*

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A new method of using a Flexichrome print to produce reproduction copy has been developed by Eastman Kodak Company. It involves the transfer of the Flexichrome image to Dye Transfer Paper and has its greatest appeal to operators who go in for a great deal of styling, as with some catalog artists. Those who are familiar with color toning techniques find the gelatin surface of the transferred image advantageous. The gelatin also gives a brilliant image that some artists and art directors prefer.

Here is how the new technique works.

Take one dry, unlacquered Flexichrome print, add a sheet of extremely wet dye transfer paper, roll the two into contact with a dye transfer blanket and a professional print roller, and the result should be a brilliant, laterally reversed replica.

This technique creates a certain amount of flexibility that can prove quite helpful in a number of specialized situations. It allows an artist to color only certain areas of a print, transfer it, and then perform alterations or retouching on the uncolored sections. It also works out well in creating highly styled original art for catalogs, and is more versatile than color toning. Among other applications are the preparation of monochrome-toned images in different colors and the production of composite prints.

The step-by-step procedure is this:

1. Make the Flexichrome print in a laterally reversed position so it will read correctly when transferred.
2. Color the print to completion or to the extent of completion desired. Don't hesitate to leave colors on the surface without rinsing so long as they have been blotted or rubbed into it. This is often desirable with yellow since surface coloring is sometimes necessary to gain sufficient strength. There isn't any need to fear smudging or bleeding of the surface colors provided that they are not piled up too heavily. Only Flexichrome should be employed; other colors may not trans-

fer. Most water-color pencils will transfer satisfactorily and may be used.

3. Dry clean the finished Flexichrome print by rubbing it lightly with a facial tissue containing Flexichrome Print Lacquer Thinner. This removes any dirt, lint, or other foreign matter that could interfere with the transfer of the dyes. During the few moments before the thinner dries, the print will take on a high-gloss brilliance closely resembling the appearance it will have when transferred to the glossy surfaced paper. Check the colors carefully at this time for correctness of hue and accuracy of detail. Final corrections can be made, if needed. When properly executed, there should be no difference between the color of the wet print and its transferred image.

4. Crop the print to the border of the Flexichrome surface layer. If this is not done carefully, the gel backing paper may adhere to the dye transfer paper when they are brought into contact during the transfer operation.

5. Tape the Flexichrome print along its leading edge onto the table.

6. Prepare the dye transfer paper by soaking it for 30 minutes in water at room temperature or for 10 minutes in water at 100 F. Then, keeping it as wet as possible, position it on the dye transfer blanket.

7. Roll the wet paper into contact with the dry print in one smooth, rapid stroke of the print roller. Roll only once, not back and forth. This shouldn't be attempted with inadequate equipment. Do not let the print and paper come into contact ahead of the roller; roll them into contact.

8. Leave the sandwich alone for 5 or 10 minutes while the dye image transfers fully. Then peel the matrix and the print apart quickly.

9. The Flexichrome matrix can be used again: Flexichrome Modeling Agent can be applied to the print with a brush; then the print can be blotted and rinsed to restore its black-and-white image; and the matrix is then ready to be recolored.

*(continued on page 55)*



# NEW!

## Flexichrome insurance to guarantee a perfect Flexichrome every time! If you are not satisfied there is **NO CHARGE!**

We are color consultants and artists who can solve color problems with Flexichrome that cannot be rectified by other methods. We retouch Dye Transfers and Carbos, and we will correct progressive proofs on all our jobs.

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## How to help a young artist get ahead



Albert Dorne

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THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell Jon Whitcomb Steven Dohanos Harold Von Schmidt Peter Helck Fred Ludekens Al Parker Ben Stahl Robert Fawcett Austin Briggs Dong Kingman Albert Dorne	<b>FAMOUS ARTISTS SCHOOLS</b> Studio 41-MA, Westport, Conn.  Send me, without obligation, information about the courses you offer.  Mr. _____ Age _____ Mrs. _____ Miss _____ (PLEASE PRINT) Address _____ City _____ Zone _____ State _____
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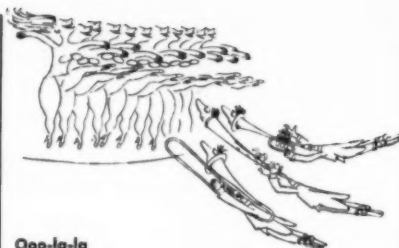
## letters

### Commercial art a compromise . . .

You ask the question, "What is the difference between fine art and commercial art?" The committee for exhibitors at the Guild of New York Artists would like to know the answer as well!

The proper way to answer such questions, and that applies to any subject . . . is to go to authorities in the field. To begin with, one has to define art. Understanding the esthetics of any art may prove the difference between the good or the bad, the right from the wrong . . . The fact that a majority feel that certain patterns of art are correct does not always prove them to be right . . . Commercial art must therefore be a compromise in esthetics in favor of fashion, fads, tastes for practical consumption . . .

John Shayn,  
New York City



Ooo-la-la

Artist Lou Myers writes us from Paris, "They've just installed a new turnstile for 'sortie' (exit) that has arms of blue, green and yellow that mesh around like spaghetti . . . Men's beards are a big thing here, worn by many from stylish dandies to shaggy dog types . . . the women are just as fashionable (not bearded) but very color and style conscious . . . there is a residue of the sharply goateed men who dress in black homburgs, black topcoats with no shirt or underwear . . . advertising here is great, principally in the poster art where the great French traditions in painting manage to apply effectively, mainly, Savignac, Colin and several others whose work splashes the street with the liveliest colors . . . often one advertiser will plaster a whole subway station with posters on one product."

Lou Myers

### Praise from Caesar

"Let me tell you how much I like the magazine. I remember when you first began to publish it you were looking forward to the time when you could have good covers and page layouts. "Now you have a first-rate professional job. I hope it is giving you pleasure and profit."

Egbert Jacobson,  
Director,  
Department of Design

### Lots of weight

Thanks for the swell coverage, the nice layouts, etc. . . . (on the Camerage story, October AD&SN). As a result we got invited to the Art Director's Club luncheon to give them a showing. It was very well received . . . and we've gotten three requests for jobs to be done since the article appeared. As I suppose you know, your publication swings lots of weight!

Sam Willig, one of the three-man  
Camerage team and AD at Alfred  
Auerbach Associates



### R.I.P.

Thanks to the occasionally slow P.O. we at ADSN sometimes find out how much our readers enjoy their monthly get together with us. When James A. Bottoms, AD at Robert Palmer Corp., Santa Barbara, didn't get his January issue on time he sent us the following letter.

Copy on the letter reads, "I can't go on—without my January Art Director & Studio News. Please rush this issue to me." And the tombstone in Mr. Bottom's art reads, "Can't R.I.P.—No ADSN."

Thanks, Mr. Bottoms. We're glad to know that ADSN means RIP (Really Important Publication) too.

The Staff

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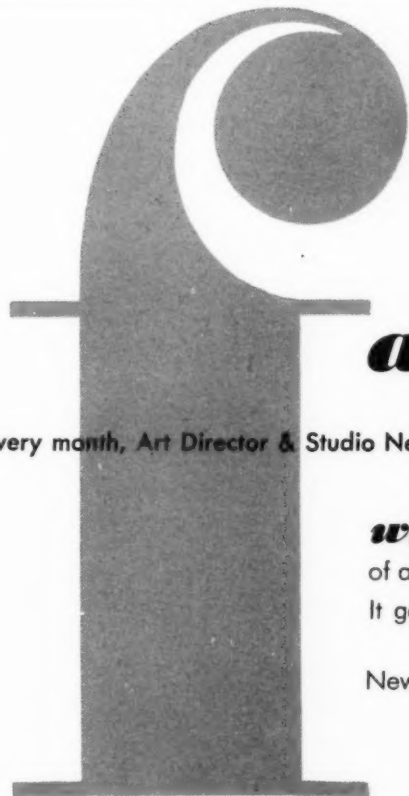
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To his work he brings an engineer's attention to detail and the creative talent of an unusually gifted artist. The subjects of his arresting line and scratchboard drawings range throughout the industrial and engineering world and include the field of home appliances, in which his work is extremely popular. His broad experience includes studio work of the highest order in both Chicago and London. One of America's top illustrators, Mike Moore is associated with **KLING STUDIOS** in **CHICAGO**\*—another outstanding artist on our staff.



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NSAD

## art director / studio news



**New Detroit leaders** Recent election installed the following new officers in the Detroit Art Directors Club: (standing) Leonard Anderson of J. Walter Thompson, secretary; Fred Peck, Grant Advertising, treasurer; Harley Melzian, board member; (seated) Thad Brykalski, board member; William Connelly, Campbell-Ewald, vice president; Robert Hungerford, Campbell-Ewald, president; Robert Andrus, Kenyon & Eckhardt, vice president; Dale Brubaker and Bruce Unwin, board members.

These officers will serve only until June 1955, as the club's by-laws have been revised so that annual elections will take place at midyear.

A further revision in the by-laws requires that no more than one person from an agency may serve on the board of directors.

### NSAD nominating committee named

Committee for nominating new officers of the National Society of Art Directors has been selected. Charles Gerhart of Cincinnati is chairman. Other members of the committee are Colin McMichael of Montreal, Philadelphia's Ira Low, Thomas H. Collard of San Francisco, Clark L. Robinson of Cleveland and Harald Torgeson, Atlanta.

### Washington art, photography show opens next month

Annual Commercial Art and Photography Show, sponsored by the Art Directors Club and the Advertising Club, Washington, D. C., will open April 12. Show will be in the main lobby of the Woodner Hotel. Preview of the exhibit is April 11.

**Boston plans show** Plans are underway for the Annual Exhibition and Editorial Art of the Art Directors Club of Boston. It will be held May 2-14 at the Boston Public Library.

Committee chairmen are William Cushman, scholarship committee; George Campbell, exhibition; Leo Waldman, publications; Mary Corcoran, recorder; Stephen O'Leary, jury of awards selection; Thomas S. Baker, general chairman; Joseph Tully, awards dinner; Jacques Dunlany, club president; and Thomas J. Manning, exhibits director, Boston Public Library.



## Chicago exhibits poster art

23rd National Competition and Exhibit of Outdoor Advertising Art is on in Chicago. Sponsored by the Art Directors Club, it shows the best in 24-sheet posters and painted bulletins done during 1954.

Grand prizes of gold, silver and antique bronze medals will be awarded for the best in the show and certificates of merit will be awarded the remainder of designs included in the 100 Best. Presentations will be made at the Awards Luncheon March 17 at the Sheraton Hotel, Chicago.

Judges of the show were: Charles Faldi, Benton & Bowles; W. E. Dermody, Gulf Oil Corp.; Emerson Foote, McCann-Erickson; Hale Talbot, Pure Oil Co.; Fred S. Serenian, Young & Rubicam; Arthur T. Blomquist, J. Walter Thompson; Morris Hite, Tracey-Locke Co.; David W. Lockwood, Foote, Cone & Belding; R. W. Moorhead, Jr., Brown-Forman Distillers Corp.; Ernest B. Hueter, Interstate Bakeries Corp.; Wrigley Offield, Wm. Wrigley Jr. Co.; and William Habich, Standard Oil Inc. in Ky.

## San Francisco plans 7th show

A new feature of the San Francisco 7th Exhibition of Advertising Art will be the screening of preliminary entries by the Los Angeles Art Directors Club. The show is planned for May 10-27 at the Society of Artists and Art Directors. Awards Dinner will be May 6.

Members of the exhibition committee are: Max Silten, general chairman; Fred Herschleb, assistant chairman; Nick Podich, secretary; Roy Smith, finance; Dick Danner, publicity; Dan Bonfigli, special events; Tom Yamada, printing; Ruth Robbins, promotion design; Arnold Fujita and Doug Kenedy, design of exhibition; Nick Pendleton, hanging; Wayne Mayfield, entries; Cy Snyder, juries.

## Rochester to hold first show

Art Directors Club of Rochester has big plans for its first Exhibition of Advertising and Editorial Art & Design. Don Lewis of Eastman Kodak Co., chairman of the exhibition committee, announces that the show will be held at the Rochester Memorial Art Gallery during the month of April.

Wallace W. Elton, president of the National Society of Art Directors, will be guest speaker at the cocktail party and preview on April 1.



**Seattle's new officers** Recently elected leaders of the Seattle Art Directors Club are shown discussing plans for the coming year. They are: Jim Pack, AD of Miller, Mackay, Hoech and Hartung, vice president; Bill Nellor, free lance AD, secretary; Bill Werbach, AD of Studio Art, president; Clarence Miller, AD of West-Marquis, treasurer; and member of the board Bob Woodcock, AD of Frederick Baker Agency.



**Sherman wields gavel in Chicago** James G. Sherman, executive art director at McCann-Erickson, has been elected president of the Art Directors Club of Chicago. Burton Cherry, Burton Cherry & Assoc., and John W. Amon of Needham, Louis & Brorby were named first and second vice presidents. Len Rubenstein, Clinton E. Frank Inc., is secretary and Raymond F. Dolan of Roche, Williams & Cleary, was elected treasurer.

## chapter clips

**Atlanta:** Noel Martin, assistant director of the Cincinnati Art Museum, spoke at the club during printing week. Another highlight of printing week was the joint dinner meeting with the Art Directors Club, Atlanta Advertisers Club, Club of Printing House Craftsmen and the Printing Industry of Atlanta.

**Los Angeles:** New members of the club are Allan Stevens, North American Aviation, and Bob Dalton, AD at Albin Toys. Bruce Bomberger, illustrator of Motoramic Chevrolet, and his work were featured at the January meeting.

## Industrial design review

Industrial Design magazine's First Annual Design review, issue no. 6 of the magazine, shows how the American taste level has risen with the development of new consumer appeals. It exhibits 200 outstanding designs of everything from tools to cosmetic packaging.

Along with this review appears a special good-design selection by Raymond Loewy, Paul Rand, Saul Steinberg, Milton Immberman and Eliot Noyes. Each man went shopping with a five dollar bill and bought that amount of items which illustrated good design. Such commonplace things as a ball of twine, a dentist's mirror, a cocktail strainer, a pair of seamless hose and a baseball bat were selected by the men for showing in their section of the Design Review.

The Review shows how industry and designers are using new materials and new manufacturing methods to make products more attractive and useful at moderate prices.

## New camera said to aid artists

Retina IIIc is a new Eastman Kodak camera which produces color slides or black-and-white snapshots. It features a built-in exposure meter, quick adaptability to long-focus and wide-angle lenses. The diaphragm and shutter speed controls are coupled so that change in one is automatically compensated for by change in the other. This makes for speed in taking rapid sequences of shots. The shutter has speeds from 1 to 1/500 second plus bulb for long exposures. It is synchronized for all types of flash bulbs and electronic flash. Sale price is \$185, including 50mm Retina-Xenon C Lens, f/2.

## Museum Bulletin describes 25-year history

Museum of Modern Art's Twenty-Fifth Anniversary Bulletin contains the complete texts of speeches delivered at the Anniversary ceremonies last fall. It also contains a pictorial history of the Museum from 1929 to 1954 and a five year review of the operating income and expenses.

Cover for the bulletin was designed by Leo Lionni.

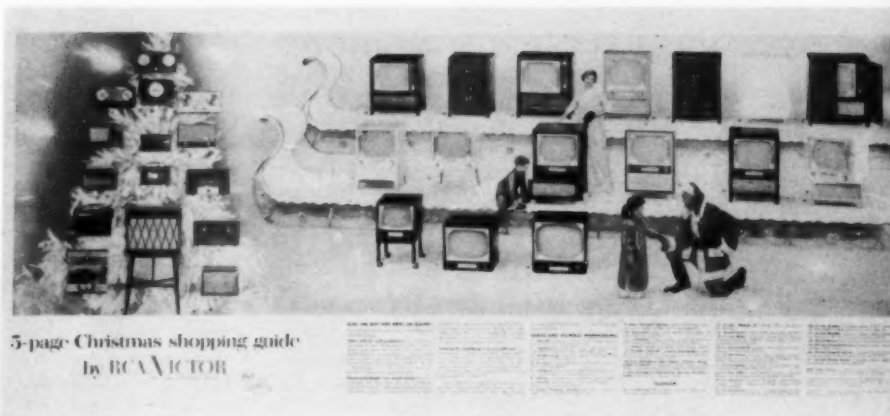
The schedule of special exhibitions, which have been arranged to celebrate the museum's anniversary, is given monthly in the Exhibition section of AD&SN's Trade Talk columns.

## New bridal magazine being planned

A new quarterly magazine, *Bride-To-Be*, will appear on newsstands by mid-year. Published by *Bride-To-Be Magazine Inc.*, a subsidiary of Curtis Publishing Co., it will be a quality magazine with a new approach in the bridal field. Its dual purpose is to serve as both a wedding plan book and a guide to home planning.

Harriet Beckman is the art director. She states that plans are incomplete as to how much art will be bought. What is mostly wanted is photography—color and black and white—for illustration purposes. Some fine art and humorous spots will also be used. Covers will not be solicited.

Publisher is Walter N. May. Majorie Binford Woods is editor. Offices will be at 460 Park Avenue upon completion of the new building. At present the staff occupies a suite at Hotel Roosevelt.



## Wide angle photography used in gatefold spread

This is part of five page gatefold spread in November 27 *Saturday Evening Post*. Three of the pages were in full color. The photo of the sleds and tv sets was done with wide angle one-shot. The radios on the Christmas tree were shot separately and stripped in. Photography was done by Bill Symons of Photography Place, New York. Budd Hemmick, Kenyon & Eckhardt, was art director.

## Photographers dream come true

Joe Rosenthal's original photograph depicting the raising of the American flag on Iwo Jima has been transformed into a bronze sculpture. The famous photograph, for which Rosenthal won a Pulitzer Prize, was used by sculptor Felix W. deWeldon in creating the 75-foot 100-ton statue for the Marine Corps memorial in Arlington, Va.

Mr. Rosenthal is now on the *San Francisco Chronicle*.

## International photography at Museum of Modern Art

The everyday story of man—his aspirations and loves, cruelty, loneliness and

greatness and his kinship with men wherever they live and whatever language they speak—is told by 500 photographs from 69 countries arranged in an exhibition at the Museum of Modern Art, New York.

Edward Steichen, director of the Museum's Department of Photography, conceived and directed the exhibition, which was selected from about two million photographs obtained from all over the world. Carl Sandburg has written an introduction, which is distributed to visitors. Paul Rudolph, architect, designed the installation. The exhibit, which is part of the Museum's 25th Anniversary celebration, may be seen until May 8.



## Strong symbols for conservative client

Milton Zolotow was selected from several artists interviewed to design the Douglas Aircraft travel ads, which are handled through J.W.T. in Los Angeles. AD Oren A. Smith felt there was a need for something unusual for this world-wide campaign. Zolotow produced these strong designs, which are based on authentic pieces of art symbolic of the country or area, and developed them into a sun theme. The native art in the sun shape was supplemented by a small geographical symbol in the lower right corner.



## Arty industrial ads pay off

Zallie Brothers new industrial ads for expansion joints has achieved gratifying noted and read-most ratings on Starch studies. In the client's own survey to subscribers of three trade journals, a 33% return indicated definite favorable attitudes. Characteristics that make these ads stand out in trade journals are the design simplicity, implied quality, product as part of the abstract design (which is in second color), concise copy and no headlines.

AD is Lester Bushman of Harris D. McKinney (Phila.) Mel Richman Studios does the art.

## Graphic arts groups join in protesting paper price hikes

In a joint move to forestall further price increases in printing papers, the Lithographers National Association, National Association of Photo-Lithographers and Printing Industry of America appealed directly to leading paper mills across the country.

Despite a continuing high volume of paper consumption reflecting sustained sales volume, printers and lithographers have not maintained a sound profit margin. Efforts of the printing industry to price on a sound basis would be undermined by further paper price increases, the group said. Other printing groups have been urged to express their opposition.

## Hong Kong photographer wins in Kodak International Salon

Top monochrome award of the 20th Kodak International Salon of Photography has been won by Tom Chan of Kodak Ltd., Hong Kong. He has received the George Eastman Memorial Medal for his photograph of Chinese fishing boats. Chan also won two additional major awards as well as two Silver and one Bronze Medal.

Top color award went to R. V. Lazenby of Eastman Kodak Stores Inc., Chicago.

The salon is open to employees of Eastman Kodak Company throughout the world.

## Rochester Salon now exhibiting

19th Rochester International Salon of Photograph is now on view at the Memorial Art Gallery, Rochester, New York. Thousands of entries have come from all parts of the world. The exhibition will be open until March 27.

## 20' by 4' viewer added at David Dean labs

A transparency viewer twenty feet by four feet has been installed at David Dean Color Labs, 420 Lexington Avenue, New York.

One of their projects which requires a large illuminator is the "Banklorama" done for the Bank for Savings. This is a 14' x 18' color transparency in a window of the bank. It was made from an 8 x 10 Ektachrome on four 40" strips of film which were butted together and held in place by tape. The large transparency was backed with a milk-white diffusion plastic sheet which provides even illumination from lights behind it. These photographs are changed several times a year.



**John Kiely named v.p.** John Kiely, senior art director of Brooke, Smith, French & Dorrance, Inc., New York, has been elected vice president.

Prior to joining BSF&D in 1952, Mr. Kiely was art director at Benton & Bowles, where he was employed for twelve years.

Currently he is in charge of all art and production for Rayonier Inc., York Corp., Airkem Inc., and two divisions of General Electric.



**Promoted to VP** Daniel C. Loizeaux, head art director at Hilton & Riggio since 1953, has been named a vice president of the agency. Previously he had been with Birmingham, Castleman & Pierce and Batten, Barton, Durstine & Osborn.

Mr. Loizeaux is art director on Coca-Cola Bottling of N. Y., 6 O'clock Foods, Colonial Airlines, Red L. Frozen Foods and Tribuno Vermont.



### Art supplier sponsors contest

A. I. Friedman, New York art supply store, is sponsoring the second of their "Fill-In Fun" contests. They supply a partial drawing with a provocative caption and the participant is to finish the drawing according to their own imagination. Gift certificates are given as prizes: first prize, \$50; second prize, \$25; five prizes of \$10 each.

Judges of the contest are Peter Donald, Stan Fraydas and Syd Hoff. Deadline for entries is March 31. Anyone may enter, as many times as they wish. A. I. Friedman is at 20 E. 49 St., New York City.

### Art scholarship competition opens at California College

Twenty-one two hundred dollar scholarships will be awarded to high school seniors and junior college students and six to graduate students by the California College of Arts and Crafts, Oakland, Calif. The scholarships are applied toward tuition charges for the first year of attendance. Closing date for submitting work is May 16. Six examples of original work must include two drawings, one painting (any medium) and three other samples.

For further information write the College at Broadway & College Avenue, Oakland, Calif.

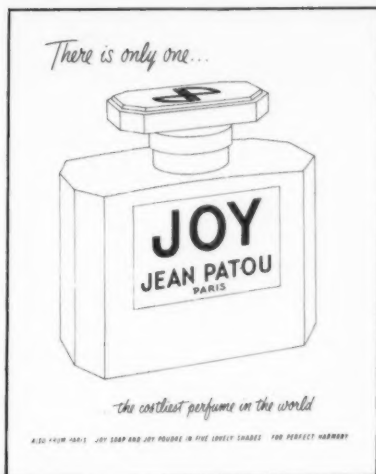
### Robert Blend promoted as Weintraub changes hands

Among the personnel shifts at William H. Weintraub & Co. is the promotion of Robert Blend from art director to agency executive art director.

This was announced along with the change in agency control, which went to Elkin Kaufman, Norman B. Norman, Eugene Kummel and B. David Kaplan. William H. Weintraub Sr., formerly president, is now chairman of the board and no longer holds the controlling interest. His son, formerly executive director of radio and tv production, has resigned. Other personnel shifts find 25 new people added and 15 eliminated from the agency.

Weintraub's chief account, Revlon, remains.

Paul Rand is not an employee of the agency but for the past five years has served as consulting art director under a contract which continues for three more years.



**Style changes** The drawing in clean simple lines is an example of Jean Patou's advertising last year. The style has changed to the looser drawing which includes the bottle, but shows it as a prized possession. Murray Kahn of Al Paul Lefton Co. is art director for the U. S. advertising. Art is done in Paris through the parent company.



**Tool for color control** Coloron is a set of 11 permanent, transparent sheets printed with a series of panels graduated from 10% tint to a solid panel of the color used. Each sheet shows the various uses of type in the particular color and for each tint: surprint, dropout, tinted on solid ink, tinted on stock. The sheets are

printed in the four process colors—black, process red, process yellow, process blue—and seven basic colors—basic red, yellow, blue, green, orange, purple and brown. All tints are 110 line screen.

Also included is a transparent sheet printed in black with a series of type specimens of various sizes and styles, which shows how black type surprints over the various colors and tones. Coloron also indicates the proportions of inks to be mixed for use. By combining more than one color, the results to be expected in prints can be predetermined. To visualize how the colors will appear when printed on different paper stocks, the Coloron sheets can be placed on a sample of the stock to be used.

Coloron, created by Arthur Eckstein, free lance designer, and Bernard Stone, AD at Artley Adv., for Delta Brush Mfg. Corp., is available for \$9.50 at art supply stores. It will be possible to add additional colors to the set by purchasing supplementary sheets.

Some people  
will have a very  
Happy New Year!



**Familiar still-life** Illustration in the post-Christmas CBS-Columbia TV ads was a photographic still life composed, not of the product, but of the evidence of it's having been received as a Christmas gift. Product identification is given clearly on the empty carton. Design and typography of the ad are striking. AD was Herb Lubalin of Ted Bates & Co. Lester Bookbinder was photographer. Ad appeared in trade papers.



**Low advances at Lit Bros.** Ira Low has been promoted from art director to art and advertising director of Lit Brothers and affiliates, Philadelphia department store. Mr. Low is president of the Philadelphia Art Directors Club.

### San Francisco artists elect

New officers of the San Francisco Society of Artists are: Vance Locke, president; Darrell Crisp, first vice president; Loren Smith, second vice president; Roy Smith, treasurer; Betty Johnson, secretary; John Giuliani, controller.

### Television vision by William Duffy

If you read the article on "The Vision in Television" in February ADSN you may have wondered who wrote it. Author was McCann-Erickson's William Duffy, an advocate of the unitized team-method for creating and producing TV commercials.

### STA exhibit opens

28th Annual Design in Chicago Printing Exhibition, sponsored by the Society of Typographic Arts, will open in Gallery 11 of the Art Institute of Chicago March 26.

Certificates of Merit will be given all accepted pieces. No awards will be presented. Jury is composed of Suzette Zurcher, designer of publications, The Art Institute of Chicago; Will Burtin, designer; Taylor Poore, art director, Tempo Inc.

### American Heritage views primitive art

One of the articles in the February issue of American Heritage is "The Cult of the Primitives" by James Thomas Flexner. Mr. Flexner, an eminent art historian discusses the current interest in primitive American paintings, showing six in full color and seven in black-and-white.

Also included in the issue is "A Nosegay of Valentines" showing old-fashion valentines in full color.

### Schaedler announces lettering class

Emil Schaedler has set up a Tuesday evening lettering class at Walle Studios, 134 E. 44 St., New York. The class meets 6:45 to 10:15 p.m. For further information phone Hollis 4-3390.

### Pitt Studios expands

Cleveland offices of Pitt Studios has been expanded to new and larger quarters on the 12th floor of the Keith Building with modern equipment and functional layout. Carl W. Behl is manager of the Cleveland office. The studio is a branch of Pitt Studios in Pittsburgh, president of which is William McQuillan.



### Named executive AD and VP

George B. Croll has been promoted to executive art director and vice president of Erwin, Wasey & Company, New York. Before joining the agency eight years ago, Mr. Croll was with J. W. Thompson and Sherman K. Ellis & Co. He is a member of the New York Art Directors Club, National Society of Art Directors and the Society of Illustrators.



### New creative ad manager

Morris Rosenblum has been advanced to the new position of creative advertising manager at Macy's New York. He will have charge of all art and copy functions of the advertising department. Mr. Rosenblum has been art director of Macy's since 1950.

## production bulletin

*recent developments include a new typeface, new thin-base film, improved register for electros, and Brightype*

**Thin-base autopositive film:** With the new thin base Kodak Autopositive Film it is possible to produce a negative from a negative, or positive from positive with a single exposure and development. Contrast is slightly higher than regular base Autopositive Film.

In engraving, it is claimed, the film gives sharp clean dots for four-color work as well as providing lateral reversal by contact printing from direct separations made with fast emulsions. Lateral reversal is accomplished without stripping, use of prism or straight line reverser.

**New legibility type:** Majestic is the newest in the Legibility Group of Linotype newspaper faces. It is the first body type specifically designed for automatic composition from tape for the new standard 11½ pica column. It is cut only in 8 pt. and combines well with other Legibility faces.

**Improved electro quality:** A new method of casting electrotypes promises to improve electro quality and at the same time speed plate production. Known as the Bishop Automatic Electrottype Continuous Immersion Caster, equipment developed by the Bishop-Stansell Co. offers the following advantages to buyers and producers of electrotypes: speedier production; precision dimensional control; improved color register; superior bonding of shell to backing metal; elimination of rough shaving and of air, gases and other impurities; more accurate control of plate thickness and greater ability to withstand centrifugal force and impression strains during printing.

**New electronic scanner:** The Acme Color Separator converts the primary colors of colored copy into four electrical circuits. Color correction is accomplished by altering the current in the circuits. At the output end of the machine the adjusted current is converted to light, exposes film in a manner similar to that employed by the Time

Springdale Color Scanner. The Acme machine produces color separation continuous tone positives. In a test run it produced 9 4-color sets in 7½ hours. Acme Teletronix Division of NEA Service aims to have 15 units ready for delivery by mid-1955.

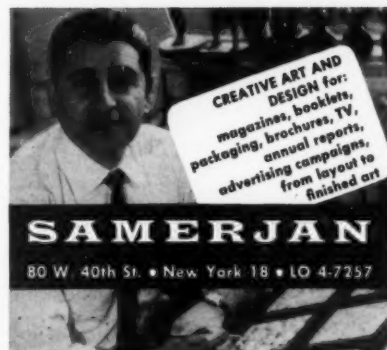
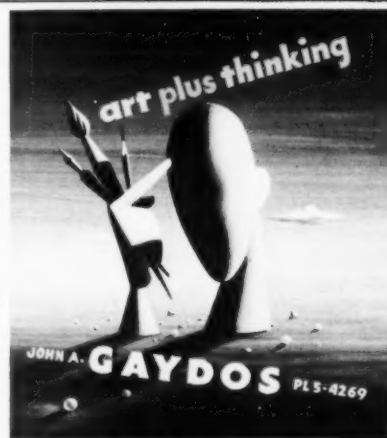
**Brightype:** Photographic proofs of conventional type forms are made in a process being developed by the Ludlow Typograph Co. Not yet commercial, the process has aroused trade interest because it promises to provide good quality proofs easily and uses materials and methods with which compositors are familiar.

A form, made-up and locked-up in the usual manner is sprayed with an instant-drying solution containing lamp-black. Then a large eraser is rubbed over the surface of the form, leaving the surface bright. The form is then placed in a fixed focus camera and photographed.

Either right- or wrong-reading film or paper prints can be produced. Forms may contain type, line or halftone plates. The form need not be levelled. The nature of the process is such that the erasing need not be perfect and worn type will yield good results.

**Improved bi-metal plate:** The long-run bi-metal offset plate co-developed by the Lithographic Technical Foundation and Printing Developments Inc. now feature even better tone reproduction, are easier to make and are capable of the finest production over very long runs.

The Lithengrave plate particularly interested the industry because it is made from negatives. But three main weaknesses were noted when it was first introduced. There were variations in the copper plated surface; ink receptivity of the copper image was not as good as desired; copper removing etch had insufficient latitude. All three problems have now been overcome, according to a report from the LTF.



# NSAD

## award nominees

Fifteen outstanding art directors have been nominated for the 1955 NSAD Award, the eighth since the awards were started in 1948. First winner was Paul Sheriff. Others, in order, were Charles T. Coiner, Bradbury Thompson, Gordon Aymar, John T. Tinker Jr., Arthur T. Lougee, and Frederick W. Boulton.

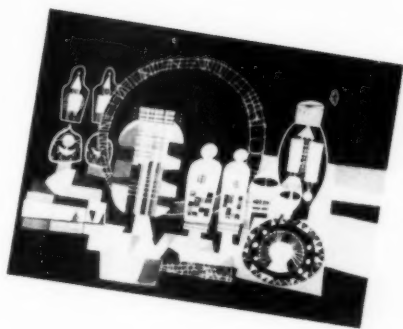
This year's winner will be elected by a new method of counting the ballots, explained in Gordon Aymar's editorial on page 5 of this issue. The cover of this issue was designed by 1954 winner, Frederick Boulton.

To help NSADers vote, AD&SN here presents biographical data, pictures, and recent samples of the work of the 15 nominees. Ballots are being distributed to members through the local member clubs. Of the 20 clubs, 17 sent in nominations, in two cases one man was named by two clubs.



**James Lowell Battle** is partner and Chief Art Director for Atlanta's Liller, Neal & Battle agency. Prior to joining LNB in 1941 he had been AD at Tucker Wayne & Co. for 15 years. As AD for the Southeast's two leading agencies for 29 years he has helped develop many young artists and layout men. Although he has not entered art competitions and has turned down high offices in the AD club, he has been a constant heavy behind-the-scenes worker for developing the role of the AD in his area. He has served as chairman of Education Committee of the Atlanta ADC as well as being a club trustee and director.





**Stephen Bosustow**, president of United Productions of America, began in animation on MGM's "Flip the Frog" series, moved on to Universal and to Walt Disney Studios before founding UPA. Recent UPA awards are the Hollywood Academy Award for Gerald McBoing-Boing, Golden Reel Film Festival Merit Awards for CBS Radio film and traffic safety film; 1954 New York Art Directors Club Medal for Jello Pudding commercials; 1954 Chicago AFC medal for Bromo Quinine commercial, and 1954 Venice International Film Festival Award for "Christopher Crumpet."



**Wallace W. Elton** is an art director, travel photographer, and aviation writer. He combines these skills and his love for drawing, sailing and travel with his work on such accounts as Ford Motor, Douglas Aircraft, Pan American World Airways, Eastman Kodak Co., and the U. S. Marines. He is vice president and AD at J. Walter Thompson Co., N. Y. Mr. Elton is president of the NSAD, was vice president of the Art Directors Club of New York, and is active in scholarship and educational work with local art schools.



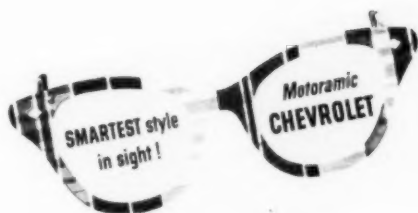
**Robert Gage** is AD and VP of New York's Doyle, Dane, Bernbach, Inc. He's been with DDB since it started, 5½ years ago. In recent years you've seen his work for Ohrbach's, Levy's bread, for Max Factor's lipstick and for Cole of California as well as The Chemstrand Corporation ads for Acrilan and for Chemstrand nylon. His recent work has earned him 6 Art Director's Club medals. A former student of Alexey Brodovitch, Gyorgy Kepes and Pratt Institute, Bob Gage's first ADing was for Abbott Kimball. Then came two years at Kelly-Nason, one at Grey Advertising, before joining DDB.



"GOT A MINUTE TO SPARE, MISTER?"



**Charles T. Gerhart** has been with Procter & Gamble since 1928. Today he is AD of Packaging and Advertising, and with six assistant ADs develops and produces all P&G packaging and printed material, works with the seven agencies who handle the national advertising and with two industrial design consultants. A past-president of the NSAD, Charlie won his Fine Arts degree at Indiana University. He is a member of the Advisory Committee, Applied Arts School, University of Cincinnati, has judged many art shows, won a full share of awards, and helped establish several NSAD member clubs. He's a charter president of the Cincinnati AD club and an honorary member of the Rochester club.



**3 new engines! CHEVROLET**



**James N. Hastings** is rounding out his second year with Campbell-Ewald in Detroit. Most recently he's been concentrating on the Chevrolet account. He came East from Los Angeles where he was AD for R. W. Webster Advertising. On the coast he was instrumental in the growth of the local AD club. Born in Seattle, attended California School of Fine Arts, San Francisco. First agency job with Bowman Dente Cummings under Lloyd Myers. AD of Honolulu office 1939-41. Headed art dept. at Puget Sound Navy Yard until 1945 when he joined McWilkins Cole & Weber, Seattle. Joined Webster in L. A. in 1947.



**William Highberger** is Sales Promotion AD for U. S. News & World Report. He joined the magazine in 1952 after four years' freelance designing. Before the War he attended Memphis Academy of Art and Pratt Institute. Won a first prize in the Washington AD show, is 1954-1955 president of the American Institute of Graphic Arts, Washington, D. C., chapter.



**Richard Hoffman** is founder and AD of Advertising Art Studios Inc., Milwaukee. He was born in Saarbrücken, Germany, studied design and illustration at the Layton School of Art and the Chicago Art Institute. His 30-plus year art direction career started with agencies and printing houses. Since 1934 he has been with his own studios. National and regional awards have been won for such clients as Miller Brewing Co., Square D Co., and Field Packing Co. Other clients include Schlitz Brewing Co., Allis-Chalmers, Evinrude Motors, Northwestern Mutual Life Insurance Co., Parker Pen Co., and Carnation Milk Co.

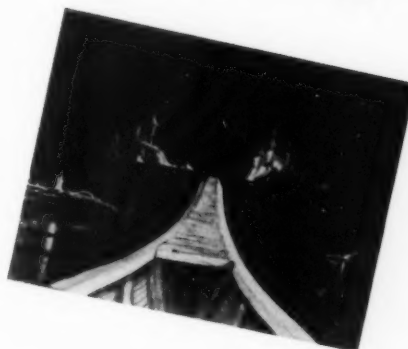


**Walter L. Howe**, Director of Design & Typography for R. R. Donnelley & Sons Co., first joined the company in 1930. Born 1906 in Milwaukee, schooled in Detroit, his first job was with Evans-Winter-Hebb, Inc., Detroit printer. He won awards from the AIGA, STA, and the Art Directors Club. He's past president of the STA and of the Chicago Art Directors Club, and member of The Caxton Club, The Cliff Dwellers, The Artists Guild of Chicago, and in 1953 was regional vice president of the AIGA. During the war he was a Lt. Col. in charge of design, typography and art for the Office of Flying Safety.





**Leo Lionni** has been AD of Fortune magazine since 1949. His career covers painting, design, and art direction here and abroad. Born in Holland, educated in Italy from 1931-38 he painted and wrote articles on architecture, cinema and art for Italian art magazines and papers. Came to the U. S. in 1939 and AD'd the "Never Underestimate the Power of a Woman" series for N. W. Ayer and the Container Corporation advertising. Is currently Fortune AD, co-editor of Print magazine, consultant AD, design director for Olivetti Corp. of America, was chairman of the 1953 Aspen conference, and is head of Graphic Design Dept., Parsons School of Design, and a lecturer at Yale University.



**Norman McLaren**, a Scot by birth, came to the National Film Board of Canada in 1939. He has become internationally known for his experiments in animated sound and for perfecting a technique of drawing directly onto film. "Neighbours" (shown here) won a Hollywood Oscar in 1952. It used a stop-motion camera technique in which live actors were treated as animated figures. He has also successfully experimented with three-dimensional animation in "Around Is Around" and "Now Is the Time." He is shown here working on his latest film, "Rythmetic."

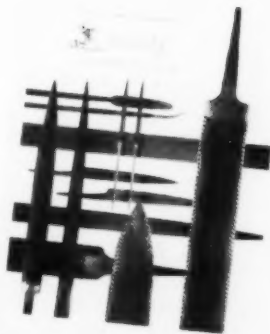
award nominees cont'd



**Ray Patin** started working on animated films back in 1931 with most of the next 15 years divided between Warner Bros. and Walt Disney. Ray Patin Productions was started in 1946 to produce advertising design in motion for TV. Prior to 1931 Ray attended Otis Art Institute in Los Angeles and was a freelance illustrator. He has won a medal and two awards of distinctive merit in the New York AD show, a medal and an award in the Los Angeles show as well as assorted citations from the Advertising Association of the West, Billboard Magazine, Hollywood ad club, and the Chicago AD club.



**Bert Ray** is now a consulting AD and head of his own Chicago design firm. Past president of the ADCC, director of the STA and a member of the governing council of the Artists Guild of Chicago. He was AD of Abbott Laboratories' "What's New" from first issue till he opened his own studio. Taught at the Art Institute of Chicago, was named Artist of the Year by the Chicago Artists Guild and in 1950 won a medal in the N. Y. Art Directors Club exhibition.



**Alger B. Scott**, designer, painter and photographer, for the past fourteen years has been designing ads for Campbell-Ewald Company, Detroit, winning twenty national and regional awards for companies like National Steel Corporation, Champion Paper and Fibre Company, Burroughs Corporation, United Motors Service, Friends Magazine and many others.

Born in Detroit, he studied his art in Chicago in the early thirties under many nationally known painters and designers. Art Director for Friends Magazine 1948 and 1949. Art Director for Campbell-Ewald Company since 1950.



**Ernest Turner** heads the 15-man staff at Minneapolis' Campbell-Mithun. His art career started in 1933 in Los Angeles where he was an agency and a studio artist. He became a partner in a studio and later headed his own Turner Studios in Hollywood for three years. Not quite four years ago he joined Campbell-Mithun as vice-president and executive AD. He was president of the Los Angeles AD club in 1945-46 when the club staged the first West Coast show. He has won eight awards and two medals including a first prize for a beer poster in the 1954 Outdoor Advertising Art show, and has been a leader in developing the fine arts interests of ADs, the Campbell-Mithun fine arts show being an annual event with more than 100 entries.

case

## history:

**Problem:** To further educate its own sales force as well as customers of Western Newspaper Union, a leading national distributor of printing equipment and supplies; to inform WNU's customers of a new concept of salesmen's product education; to establish WNU as the top company in its field; "to open the door" and stimulate customers prior to a salesman's call.

**Solution:** A comprehensive and detailed plan was created. A series of meetings was scheduled to better equip the entire force with additional product knowledge as well as sales know-how. The cooperation of leading manufacturers of equipment distributed by WNU was solicited and a series of eight folders was created, presenting the lines manufactured by those participating in the meetings.

A cycle of mailings was established with two folders for each manufacturer being sent to all customers prior to a salesman's call. The mailing of these

pieces coincided with the various meetings. At subsequent sixty-day intervals other mailings were made, each followed by a personal call from the salesman in the territory. An imaginative use of design and copy coordinated in terms of graphic arts shapes made a most stimulating series of "calling cards" for the entire sales staff.

**Results:** The immediate results were significant in that a sharp increase of sales, which could be directly attributed to the program, was noted throughout the entire country. The entire program more than served its purpose as the orientation of new salesmen was expedited and the older sales representatives gaining knowledge through a "refresher" course.

Through the various mailings the affect upon customers was electrifying and the design and visual and copy tone of the material served to uplift the entire sales organization and build a confidence which directly affected their performance."

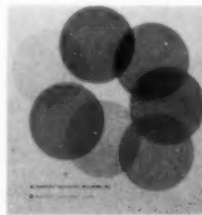
a) mailing side

b) back cover

c) inside spread



a)

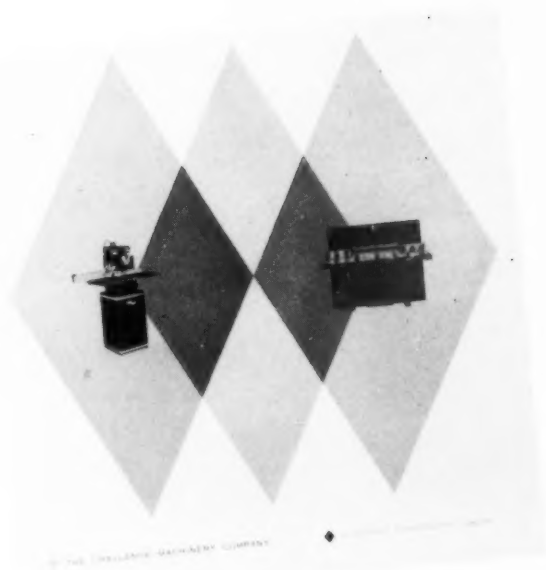
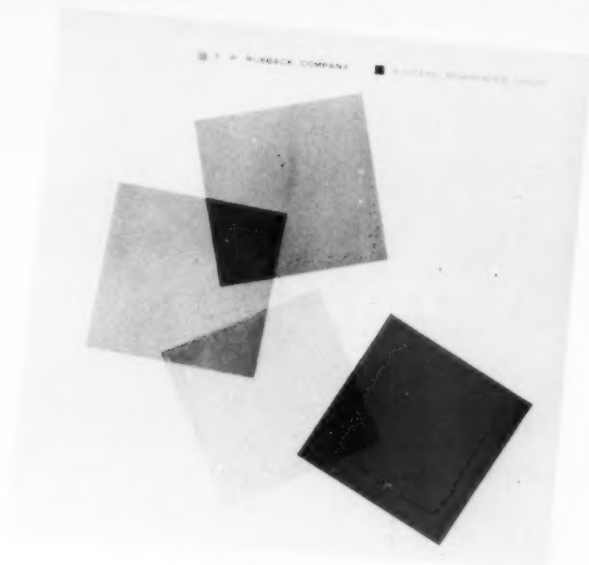


b)



c)





Client: Western Newspaper Union  
 Campaign Creation: Owen R. Huggins,  
 Vice President  
 Art Direction and Design: Aaron Burns  
 Copy: David J. Herzbrun



Category: Gift Package, Best-of-Show  
 Designer: William E. Lustenader, Case-Hoyt Corp.  
 Client: Sylvania Electric Products, Inc.



Category: Coordinated Packaging Program  
 Designer: Raymond Loewy Associates  
 Client: Ansul Chemical Co.

## packaging trends



Category: Cosmetic  
 Designer: William Greenfield  
 Client: Elmo, Inc.



Category: Toy  
 Designer: Charles Eames  
 Client: Tigrett Enterprises



Category: Food  
 Designer: Smith & Schorr  
 Client: Golden Age Beverages



Category: Drug  
 Designer: Newland & Schladermundt  
 Client: Johnson & Johnson

...are revealed by winners in the PDC competition. More than 3,000 entries were judged by the Package Designers Council to select 42 award winners in the 1954 competition. Just announced, the winners show current trends in package design and construction.

The Sylvania Bantam 8 Plastic Gift Pak won the Irwin D. Wolf Award, was judged the best in the gift package category. This and the eleven first prize winners in product categories are shown here.

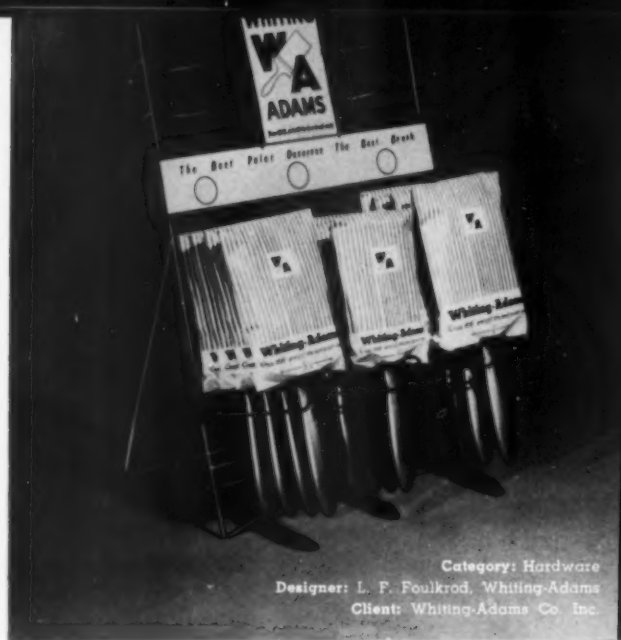
Chairman of the judging board was Irwin D. Wolf, vice president of Kaufman's Department Store, Pittsburgh.



Category: Liquor  
 Designer: Raymond Loewy Associates  
 Client: Old Forester Bourbon



Category: Sport Goods  
 Designer: Mel Gussow Associates  
 Client: McGregor Sportswear Co.



Category: Hardware  
 Designer: L. F. Foulkrod, Whiting-Adams  
 Client: Whiting-Adams Co. Inc.



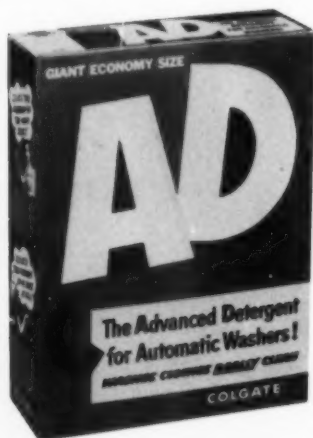
Category: Redesign (Rosebush package)  
 Designer: C. W. Harper; Sears, Roebuck  
 Client: Sears, Roebuck & Co.

(cont'd)

Other judges were E. B. Weiss, merchandising consultant and author; Bernice FitzGibbon, president of Bernice FitzGibbon Inc.; William Golden, creative director, advertising and sales promotion, CBS-TV; Raymond Ballinger, director of advertising design, Philadelphia Museum School of Art, and package designers Egmont Arens, Robert Gruen, Jim Nash, and Alan Berni.

Winners and selected entries will be exhibited in Chicago at the American Management Association's Packaging Exposition, April 18-25.

Category: New Product  
 Designer: William A. Troy, CPP  
 Client: Colgate-Palmolive Peet Co.



Category: International  
 Designer: Arthur Hoesch  
 Client: Bentz-Papier





- 1) Pencil drawing by Jerome Witkin, 15
- 2) Oil Study by Barbara Chase, 19
- 3) Tempera by Richard Anuskiewicz, 19
- 4) Woodcut by Thea Friedberg, 18



1)

## teen art is mature

"Young artists in the last few years have shifted from a craftsmanlike realism or awkward attempts at being modern to a mature handling of the intellectual and emotional material of contemporary art. Their creative output now demonstrates a real awareness and understanding of the techniques used by modern masters."

So comments Art Kane, AD of Seventeen magazine. Annually Seventeen devotes one issue to contributions by outstanding teen-age artists and writers. This year the January issue was the "It's All Yours" issue. In conjunction with the special issue the magazine sponsored a teen-age art exhibit at Carnegie Hall Gallery, N. Y. On display were 25 oils, water colors, aquatints, woodcuts, photographs, drawings and gouaches, including five from the January issue of Seventeen.



2)



3)



4)



#### upcoming artist

#### Ronald Julius Christensen

A free-lance illustrator, designer and serigrapher, Ronald Julius Christensen works out of Boston, where he was born. He was an illustrator and designer for the Reynolds Metals Co. in Louisville, designed Christmas cards for Brown and Bigelow, illustrated articles for Ford Times. His first one-man show was in Louisville. Prizes were won at another Louisville show and his work was shown in the 1954 Boston Arts Festival. He studied art at the Boston School of the Museum of Fine Arts, the Vesper George School of Art and the Massachusetts School of Art. He is 31 years old.

Some of his commercial jobs include illustrations for "Art Buchwald's Paris," design of pamphlets and a book for United States Brewers Foundation.



## a credit union and you...

*The Artist's Guild is considering a program that may appeal to other groups of art professionals*

JORGE D. MILLS, CHAIRMAN OF THE  
PROGRAM COMMITTEE,  
ARTISTS GUILD OF N. Y.

*What a credit union is and what it means to groups and clubs in the art field was explained to the Artists Guild of New York at the January meeting by Dora Maxwell, field representative of the Credit Union National Association. The following report by Jorge Mills summarizes her address to the Guild and provides other Guilds, AD clubs and groups of art professionals with a plan that may interest them.*

### What is a credit union?

A credit union is made up of a group of people—artists, in this case—who get together for the purpose of helping each other solve their financial problems. The idea is to save money and to facilitate borrowing just as one would in a bank but on a co-operative basis. When a member makes a loan for any useful purpose he is borrowing from the funds of the group. Credit unions last year averaged from 3% to 4% dividend returned on savings. Since a credit union cannot function without a charter from the Federal Government or from this State, its members are assured that much extra protection. The members of a credit union elect a board of directors which controls the policies of the credit union. A treasurer appointed by the directors takes care of the business details. A credit committee elected by the members passes on applications for loans. Each year, at an annual meeting, the members review the business of the credit union and vote on policies. All members have one vote regardless of the number of shares he owns. Shares are sold at Five Dollars (\$5.00) each and may be bought outright or at your own convenience out of accumulated savings. There is no compulsory form of saving—save as little as 25c per month, \$5, \$50, or as much as you wish. Membership in the proposed credit union is open only to members of The Artists Guild, Inc. of New York. There is a fee of 25c (not returnable) for registration. This money is used to set up the account.

### How a credit union works

Actually, the members of a credit union through its officers control the affairs of a credit union. By electing its own officers (except the treasurer who is appointed), by passing on request for loans, and by voting and establishing the policy of the credit union no one group or person can assume control or power. Another safeguard is the periodical inspection of the books, independent of the treasurer, by a supervisory committee coupled by an annual examination of the books by state or federal authority. The treasurer and all other officers who handle money must be bonded.

Members make deposits, at their convenience, at a place designated by the credit union. Deposits may also be made by mail. Members may apply for loans, generally up to \$400, on the borrower's signature alone. For larger amounts, security or collateral is required. The money that a credit union earns by lending money is returned—after deduction of operating expenses—in the form of interest or dividends to its members.

### How members benefit

Artists, just like anyone else, find themselves in a position at times when some easily available ready cash can take the gloom out of a financial headache. Any member of the credit union can rest assured that he will not be the victim of usury. Besides, if he should need credit references (suppose he applies for a credit card for business or his automobile), his membership in the credit union will prove to be advantageous. And since the credit union would be run for the members of the Artists Guild of N. Y.,—with most of the members being acquainted with each other—it would be gratifying to feel that your savings are earning a greater dividend than in a commercial bank and at the same time rendering a worthwhile service to fellow artists.

A credit union is also an economical source of credit. At a lower rate of interest than elsewhere, the credit union helps its members finance that new refrigerator, washing machine; a new car

(continued on page 55)



the all-round medium

USE IT AS A WATER COLOR!

USE IT AS AN OPAQUE —

EXTRA BRILLIANT! SMOOTHER!

MATTE FINISH! PERMANENT!

SUPERIOR IN COVERING POWER!

AND

IT'S A FINE ARTS' COLOR!

IT'S A DESIGNERS' COLOR!

IT'S AN ILLUSTRATORS' COLOR!

IT'S A COMMERCIAL ART COLOR!

IT'S THE ALL-ROUND COLOR!

In the Rembrandt tradition  
NO BETTER WATER COLOR MEDIUM  
AVAILABLE IN ALL THE WORLD!



Ask Your Favorite Dealer, or

**TALENS & SON, INC.**

UNION, NEW JERSEY

MURDOCK 6-5383

when it comes to Hand Lettering

Just about anything  
you want

**FILMOTYPE  
CAN DO**



### faster

Filmotype produces sharp, black repro proofs perfect for paste-up... does it quickly right in your office!



### easier

Filmotype is convenient desk-size right for agencies and studios. Just a flick of a finger does the job.



### more profitable

Filmotype's hand lettering and type costs a fraction of your present cost... whatever you now pay. Still, superb quality results are yours.



Filmotype fits your business plans, too. If you spend \$45 a month, for hand lettering, a Filmotype can be yours at no investment! See why hundreds of agencies and studios use and depend on the Filmotype. Write for a free demonstration and details. Do it today.

**FILMOTYPE**

Dept. D • 60 W. Superior St. • Chicago 10, Ill.  
4 W. 40th St. • New York 18, N. Y.

# Whither illustration?

*SI forum points up need to survey the market,  
to satisfy researcher as well as AD, to meet photo competition*

"What's with your work?" "Is your work selling?" "Is the future bright?" "What about photography . . . and TV?" "Is today's art market just a cycle?" "Where are we illustrators going in this business?"

These are some of the questions illustrators asked themselves at a recent "Shop-talk" meeting for ADs and illustrators. Meeting was sponsored by the Society of Illustrators.

Some frank answers were given by the panel of experts, consisting of Frank Baker, AD, McCann-Erickson; Ken Paul, AD, BBDO; artists' agent Gil Tompkins, and artists Al Dorne, Alex Ross, and Ervine Metzl.

The questions posed, and some of the answers given follow.

### "What's with your work?"

"Trouble," say the illustrators. Photography continues to take a lion's share of ad budgets leaving very little for the illustrators. Television is making the art directors more cautious and less inclined to attempt something new. The illustrators contend that money once earmarked for space is being shovelled into T.V. advertising.

"It's not that bad," say the experts from the ad agencies. Actually, the money going into T.V. is coming from radio advertising budgets. Besides, most art directors would jump at the chance of discovering something new, dynamic and worthwhile.

### "Is your work selling?"

"Not much," lament the illustrators. Photography has taken over and it's tough to get away from the "scraping along" category. Gil Tompkins, artists' agent advised the illustrators to catch up with the changes taking place around them. His busiest client is a youngster who is doing the type of work a great many of the art directors want. Why? Because he can give them the type of material they know, the type they were recently studying in school. Said Tompkins: "You've got to remember that many art directors in the agen-

cies today are young, in the 25 to 30 year-old age bracket, and they are not familiar with the work of some of you men who have been around for the past 20 or 30 years."

### "Is the future bright?"

"It can be," agree both parties, providing certain conditions are changed and certain challenges met and overcome.

According to Al Dorne: "The fundamental element is communication. No matter what medium you work in, you must have a creative quality in your thinking. You must reach the public and you must be understood. Too little contribution in this direction is being made by the artists, and that is why agencies prefer to use photographs. Today, there are a great many photographers doing creative work and their material is a definite challenge to the illustrator."

### "What about photography . . . and T.V.?"

If wishful thinking is worth anything, most illustrators are wishing that photography will kill its golden goose by constant repetition and imitation. However, for the present the photographer is still the illustrator's chief competitor. According to Alex Ross, editors are using photographs whenever possible for stories and ads. There are some artists whose works are constantly used, but by and large, the demand is small.

The illustrators learned from Ken Paul that not all photographers were "making a mint." Declared Mr. Paul: "If you think you fellows have been hard hit, you should see some of the older photographers. Some of these kids running around with Rolleiflexes are flooding the market with terrific pictures at one third of the cost of regular studio shots."

As for T.V., the experts pointed out that the illustrators should not get too concerned with it. There is still enough money going into space to keep most good artists working.

*(continued on following page)*



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## whither

(continued from preceding page)

"Is today's art market just a cycle?"

"Certainly not!" say the experts, and the illustrators are forced to agree. Why? Frank Baker, of McCann-Erickson, provided the meeting with this answer: "Art directors in advertising agencies are no longer the sole judges of the material to be used in advertising. Today the art director works closely with the editorial and research staffs in the agency. The illustration or photograph he selects is primarily chosen because research specifies and editorial demands that it be used in order to achieve maximum impact." According to Mr. Baker, "communication is first; style and design are secondary. Therefore, the Society of Illustrators should undertake a program of research and determine exactly what types of illustrations are needed and what types will sell."

"Where are we illustrators going in this business?"

According to Ken Paul of B.B.D.O., the illustrators may not go very far unless measures are taken to overcome present problems. Citing the results of a personal survey conducted among 28 agency art directors regarding the amount of art work being utilized as opposed to photographs, Mr. Paul revealed that the present ratio was 67% for photographs and 33% for illustrations.

The above percentages are based on actual agency buying and not upon prize-winning ad collections. Said Mr. Paul: "Awards will never get you any money."

### Conclusions:

The Society of Illustrators and every individual illustrator should endeavor to determine exactly what the agencies need to sell the clients' products by undertaking a program of basic research.

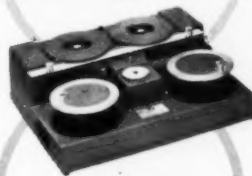
Artists should always keep in mind that the art director is not the sole judge of their work. They must satisfy the editor and the researcher as well.

Public relations should be utilized to educate the public about the illustrating field.

Another shop meeting of the Society of Illustrators should be held, and a panel of editorial experts from the agencies should be invited.

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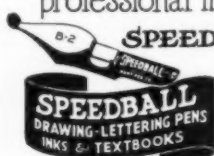
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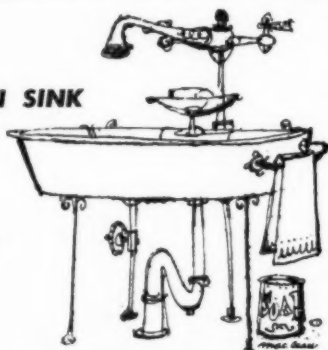
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**NEW CONTACT PRINTER.** Peerless Photo Products have redesigned a flat-bed printer with a "floating" lid which allows 1½" clearance between lid and platen, which makes it suitable for copying books and heavy volumes. It can be used also for single sheets. Known as Model DR-1A, it is used in conjunction with a separate processing unit. Copies are made in one minute with dry transfer-process photocopy materials. It can be used also with wet-process materials. For further information, Paul M. Platzman, John Mather Lupton Co., 420 Lexington Ave., New York 17.

**IMAGE PROJECTOR CAMERA.** Said to have a wider range of reduction and enlargement than any other single unit projector, Trace-Rite's Image Projector Camera reduces down to 4 times actual size and enlarges up to 3½ times. Copy board and drawing board space is 40" x 30". Convertible to wall projection. Overall size is 81" high, 31" wide, 72" long. For further information, write Trace-Rite Inc., 317-A Boulevard Bldg., Detroit 2, Mich.

**PAPER CUTTER.** Michael Lith has introduced a 14" manual paper cutter at low cost. Lever is equipped with an automatic safety latch; permanent rule on cutting table; built of heavy steel. For more information, contact Michael Golde, Michael Lith Inc., 145 W. 45 St., New York 36.

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(continued on page 53)



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## trade talk

**ART DIRECTION** CHICAGO: **Harry Cordesman**, executive AD, elected v.p. of Campbell-Mithun Inc.... **Don Young**, formerly with Knox Reeves, Minneapolis, is now art director at Beaumont & Hohman Inc.... NEW YORK: **Cedomil Vuckovic** to associate art director of the Rockmore Co.... **Myrna Silver** heads the art staff at Westbrook Advertising; was with Alfred Auerbach... **Arnold Nodliff**, formerly AD with Kenyon & Eckhardt, to Erwin, Wasey & Co.... **Donald Simons** named associate art director at Emil Mogul Co.... **Ormond Delgan**, joined Rudolf Orthwine as AD and sales executive... **Miss Margie Shields**, retiring assistant art coordinator at Foote, Cone & Belding, was honored last month by the agency... SAN FRANCISCO: AD **Harry G. Fletcher** elected v.p. of Fletcher D. Richards (Harrington-Richards division)... WASHINGTON: Larrabee Associates promoted **Lee Perri** to art and production coordinator. **Gernot Rasmussen** to art director and **Jean Senter** to radio-tv director...

## ART & DESIGN

BOSTON: **William Beyer** has joined the art department of Reingold Co.... CHICAGO: **Bundy-Freiday Inc.** is the new name of **Verve Advertising Art Studio**, which is now representing **Ernst A. Sprehler**... CINCINNATI: A new art studio opened at 111 E. 4th St. Principals include **Edgar Steinau**, formerly v.p. and AD of S. C. Baer Co.; **Harold Fisher**, former assistant AD of Kroger Co.; **William von Wyck**, photo retouching specialist; and **William Cordea**, formerly assistant AD of S. C. Baer Co.... NEW YORK: **Seventeen Magazine** sponsored an exhibit at Carnegie Hall Gallery of 25 works of art created for the magazine by youths under 20... **A. Halpert Art Staff** is now **Halpert-Dane Studio**... **O'Connor-Fondrisi, Inc.** is now **John Fondrisi Associates, Inc.**, ad art, at 101 Park Ave.... **Frank and Jean Mayfield**, directors of Bourges Color Corp., were chairmen of the Christmas Fair benefit at the Church of the Ascension, where copies of "Manhattan Nocturne" by **Frederick Franck** were featured highlights of the fair... **Boyan & Weatherly** announce the opening of a complete photographic service under the supervision of **Howard Owens**... **Lore Noto**, artists rep, resigned as president of Brownstone Art Service to form a representative service at 210 E. 41 St. OXford 7-0555... **Edward J. Bravo**, formerly with Cecil & Prebrey, to Forum Arts Studio... **Larry Danziger** is now sales rep for **Kleb Studio**, 2 W. 47 St., NYC 36, specializing in sales promotion for business and commerce... **J. W. Buxton** and **Gilbert H. Emerson** won a cash award of \$380 for a suggestion to Westinghouse that Bourges Transopaque overlays be used on a new series of hand-books... **Horace Sadowsky and Associates**,

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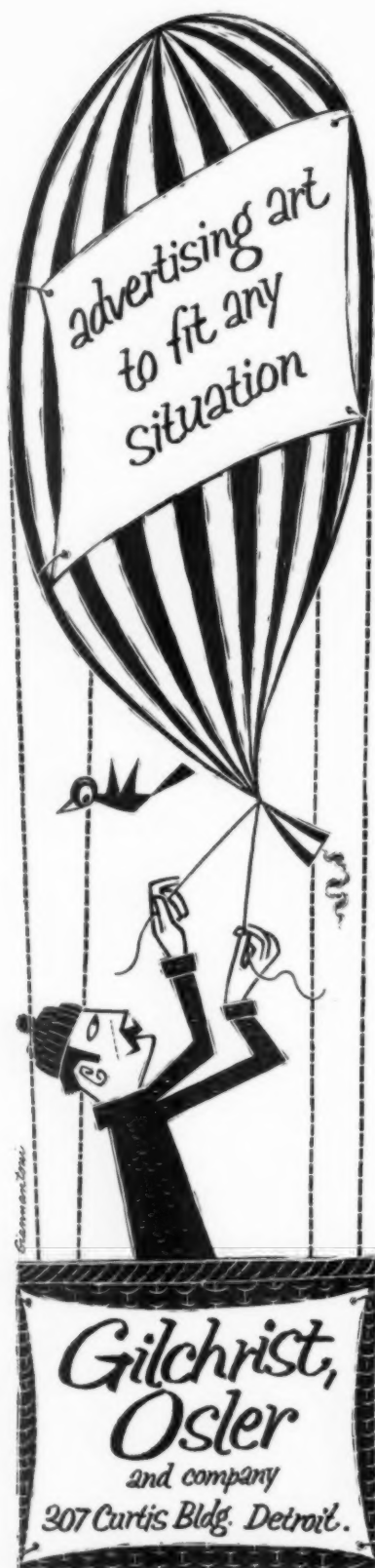


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industrial advertising art, now at 59-26 Woodside Avenue, Woodside, N. Y. . . **Joseph H. Young** appointed sales manager for Gotham Advertising Displays . . . **Alexander Nesbitt** is giving a foundation and orientation course in lettering at the New York-Phoenix School . . . Two paintings of Dylan Thomas, late Welsh poet, by **Gene Derwood** have been presented to Harvard University, along with many of his writings, correspondence and other memorabilia . . . **Graphics Institute** has appointed **Gratex, San Francisco**, as its Pacific Coast affiliate; both are engaged in the visual presentation field . . . Illustrator **Harry Fredman** has appointed **Nat B. Feuerman** as his representative . . . **The Stahl Cards**, Bronxville, N. Y., are bringing out their first everyday card line; (for the past four years they have published a designers' line of Christmas cards only). **Elli Zappert** and **Henry Martin** designed the new cards . . . Museum of Modern Art has purchased **Rodin's St. John the Baptist Preaching** . . . **Bob Socol**, formerly with Daniel & Charles, has joined the staff of Brownstone Art Service Inc. . . **OAKLAND:** **Charlotte Musser**, technical illustrator, has joined the art staff of Kaiser Graphic Arts . . .

**AGENCIES** BOSTON: **Arthur W. Sampson Co.**, formerly at 199 Washington St., to 185 Devonshire St. . . CHICAGO: **Van Hecker Inc.** from 664 North Michigan Ave. to 28 East Jackson Blvd. . . DETROIT: **Powell Gayek Inc.** moved to 2216 Penobscot Bldg., Woodward 3-6580 . . . **Richardson-Shaw Inc.** from 4181 Oakman Blvd. to 15555 McNichols . . . GREENSBORO: **James A. Middleton**, Hege, Middleton and Neal, was awarded top honors by the Greensboro Junior Chamber of Commerce . . . LOS ANGELES: **Ringer & Associates** from 3142 Wilshire Blvd. to 712 S. Curson Ave. . . NEW YORK: **Harris & Whitebrook Advertext** opened an office at 551 Fifth Avenue . . . **Joseph Katz Co.** will move to larger quarters in the Amoco Bldg., 555 Fifth Avenue . . . **Rickard & Co.** has combined with **Marsteller, Gebhart & Reed** of New York, Chicago and Pittsburgh; new name will be **Marsteller, Rickard, Gebhart & Reed, Inc.** . . . **Arthur Gordon** and **Josh Schwartz** have formed **Leeds Advertising** at 19 W. 44 St. . . **Seymour Ullman** has formed an agency under his own name at 505 Fifth Ave. . . **Firestone Advertising** from 230 W 41 St. to 101 W. 31 St. . . **David J. Mendelsohn Advertising** now at 244 Madison Ave. . . **Mark, Simeon & Renard** moved to 273 Fifth Ave. . . **Tyndal Associates** now at 420 Madison Ave. . . PEORIA: **Ross Adv.** to 95 N University . . . SOUTH BEND: **J. G. Sullivan & Co.** has been formed at 330 South Main St. . .

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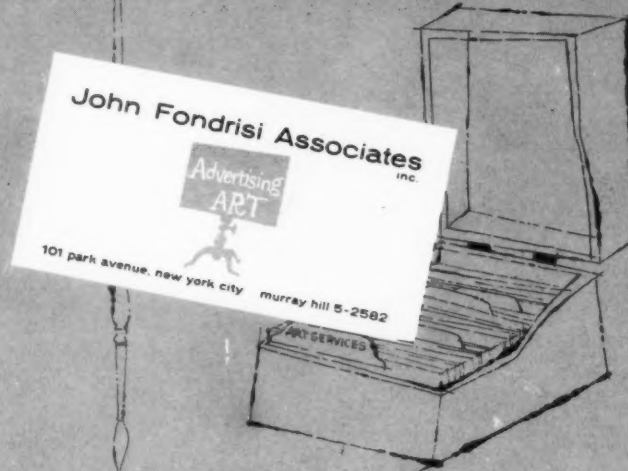
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Brewing Co., Detroit... **William W. Smith** to M. Lowenstein & Sons, NYC, as assistant director of advertising... **Kenneth S. Brook** named sales and advertising manager of Browning Laboratories, Winchester, Mass... **William A. Black** now ad and sales promotion mgr., Radiomarine Corp. of America... Jacob Ruppert Brewery promoted **J. Joseph Taylor Jr.** from marketing director to v.p. and director of advertising... **B. E. Bostwick** elected v.p. in charge of sales and advertising, J. Wiss & Sons, Newark... **Samuel I. Green-span** now AM and SPM, Itkin Bros., New York... **William H. Mann** is AM of E. Leitz Inc... **Thomas A. Mitchell Jr.** to director of advertising Eastman Chemical Products Inc... **Arnold E. Johnson** named advertising and design director of Grayson-Robinson Stores Inc.; was with Saks-34th St... **Irving Vogel** promoted to AM of Bond Stores... **Michael Hitzig**, formerly of Abbott Kimball Co. Inc. to advertising and public relations manager of Lambretta motor scooter division of Innocenti Corp... **Robert W. Wilkerson** to AM and SPM of Minerals & Chemical Corp. of America in the Metuchen headquarters... **George B. Motheral** now AM, Hagan Corp., Pittsburgh... **Jan Lovett**, formerly advertising and publicity director, Sherman Brothers, now in charge of public relations and sales promotion, Rose Marie Reid swimsuits... **Henry C. Bainbridge** to AM and SPM, P. O. Moore Co., NYC... **J. H. Wyas** appointed sales and advertising manager of Coopers Inc... **G. Kenneth Willis** to AM of High Standard Mfg. Corp... Rapid Art Service named **Jerry Marlowe** to the industrial sales division... Trailmobile Inc., Cincinnati, appointed **Charles C. Morris** assistant to the AM... **Lillian Heferman** resigned as advertising manager of Saks Fifth Ave... Park & Tilford named **Lawrence J. Rosenthal** assistant AM and SPM... **Betty Lamons** advanced to fashion and advertising director, Beautiful Bryans Inc.; **K. B. Lawrence** advanced to sales promotion manager... **Edward E. Van Horn**, formerly with McCann-Erickson, appointed director of advertising of Pan-American Coffee Bureau... **Warren Goodrich** named director, materials division of the national Girl Scout Public Relations Dept.; he is a partner in the firm Goodrich and Rush... **Norman Roseman** from production manager at Huber Hoge & Sons Inc. to sales promotion manager, Para Labs Sales Corp.; **Steve White** now PM at Huber Hoge...

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duction of the 1,000,000th unit... **Benrus** is spending \$500,000 to encourage consumers to patronize retail jewelers... **G. Kreuger Brewing Co.**, via Grey Advertising, will push its low calorie content... **Calvert** will continue to promote the Lo-ball... large series of trade ads to tie in with 50th anniversary of **The Douglas Fir Plywood Ass'n**... **Dr. Pepper Co.** is spending \$1,000,000 in advertising and promotion for 1955... "Flair", new silver-plate pattern of **1847 Rogers Bros.**, will be pushed in 15 national magazines and other media... double the promotion of any previous drive is scheduled by **GE** for its Telechron clock line... **Webster-Chicago Co.** has launched heavy drive for its Webcor phonographs and recorders... advertising in the offering for new product of **Parker Pen Co.**, a liquid lead pencil... other manufacturers have similar plans... **Carpet Institute** is putting \$3,750,000 to sell theme that "Home means more with carpet on the floor." Drive will spread over '55, '56, '57... **Coty's Inc.** plans to spend \$6,000,000 on advertising this year, via Franklin Bruck... **Hotpoint Inc.** will spend \$5,000,000 for advertising in '55 with \$2,000,000 of it for a consumer contest... **Dow Chemical Co.** and **Shwayder Brothers**, luggage manufacturer, are copromoting new magnesium vinyl-plastic covered luggage, via Grey Advertising... **Ban**, new **Bristol-Myers** deodorant, being pushed nationally via BBDO... **Warwick & Legler** is handling the new campaign for **Hoffman Beverage Co.**... **Red Breast Blueback Salmon** will get largest drive ever for canned salmon, via F. A. Gosse Co., Seattle.

**ACCOUNTS** **Zenith Radio Corp.**, radio and tv division, from Y & R to BBDO, Chicago... **Glass Container Mfrs. Institute Inc.** to Kenyon & Eckhardt, NYC... **Package Machinery Co.** to Fuller & Smith & Ross, NYC... **Revlon Silken-Net** hair spray, **Aquamarine** shampoo and other hair products to BBDO... **Sundial Shoe Co.**, division of International Shoe Co., to James Thomas Chirug... **Ives-Cameron Co.**, Phila., to Lewis & Gilman Inc... **General Aniline & Film Corp.**, General Dyestuff Co. and C A & F Carbonyl Iron Powders divisions to R. T. O'Connell Co... **Smith Valspar** marine division of the Valspar Corp., Ardmore, Pa., to Brooke, Smith, French & Dorrance... **Martinson Coffee Co.** to Anderson & Cairns for Aborn's coffees and teas products division... **Vita Food Products Inc.** to Byrde, Richard & Pound Adv... **Eberhard Faber Pencil Co.** to Anderson & Cairns... **Kaiser-Willys of Canada** now handled by Ardiel Advertising, Toronto... **Joseph Breck & Sons** to John C. Dowd, Boston... **Proctor Electric Co.** now handled by Weiss & Geller, NYC... **Minnesota Mining & Mfg. Co.**, graphic products group, to St. Paul and Chicago offices of Ruthrauff & Ryan... **National Lead Co.**, Dutch Boy Paints, to McCann-Erickson...

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**Vulcanized Rubber & Plastics Co.**, Morrisville, Pa., appointed Kastor, Farrell, Chesley & Clifford for its consumer products and industrial divisions . . . **Croton Watch Co.** to Dundas & Frank . . . **Brooklyn Union Gas Co.** to Cunningham & Walsh . . . BBDO will handle **Continental Foundry & Machine Co.**, Chicago and Pittsburgh . . . **Roger & Gallet** appointed Dowd, Redfield & Johnstone . . . **International Minerals & Chemicals** to Grant Advertising . . . **Switzer Bros.**, Cleveland, to McCann-Erickson . . . **Scoville Mfg. Co.** to Needham, Louis & Brorby . . . **Slick Airways**, Burbank, to Roy S. Durstine, L.A. and NYC . . . **Botany Mills Inc.**, Botany Lanolin Cosmetics division, to Hirshon-Garfield, NYC . . . **American Machine & Metals** to Marsteller, Gebhardt & Reed . . . **Sweet-Orr & Co.** now with Peck Advertising . . . **Conmar Products Corp.**, Newark, to Dowd, Redfield & Johnstone . . . **Ronrico Corp.** to Erwin, Wasey & Co. for its Ronrico Rum . . . **Brentano's** now with Needham & Grohmann . . . Autocar division of **White Motor Co.** to the Cleveland office of D'Arcy Advertising . . . **M. W. Kellogg Co.**, for refinery process, chemical process and fabricated products divisions, to Fuller & Smith & Ross . . . **The Clicquot Club** now with Harold Cabot & Co., Boston . . . **Carling Brewing Co.**, Black Label Beer, to Winius-Brandon Co., St. Louis . . . **Baxter Laboratories**, Morton Grove, Ill., to L. W. Frolich & Co. . .

**PHOTOGRAPHY** January 17 issue of Life featured photographs by **Elliot Ellisofon** taken of leading jazz musicians; all are full color, with some montage and strobe . . . **Tony Pappas**, photographer, now laced at 215 E. 37 St., OXford 7-0525. Rep is **C. deS. Gebb** at same address **Leigh Charrell Studios** from 10 E. 38 St. to 2 W. 37 St., NYC 18 . . . **Jerry A. Tiffany**, formerly with top studios, now on his own at 822 Madison Ave., LY 6-5622; photographs fashion, illustration, travel in color, b&w and strobe . . . **Thomas Salmon & Associates**, 30 E 21 St., presented one-man show of paintings and photographs by **E. J. Daniel** last month . . . **Murray Dultz** has opened a new studio at 4 E. 44 St. . . , NYC, specializing in advertising photography . . .

**TELEVISION** **Kling Film Productions** in Chicago filmed a 1½ minute commercial announcing Hotpoint's Golden Anniversary Kitchen for the Jan. 14 Ozzie and Harriet Show . . . **R. C. Maddux** to C. L. Miller Co. as v.p. and director of radio and tv . . . **Charles Adams**, production head of films for tv, has been elected a v.p. of Loucks & Norling Studios Inc., New York . . . **James M. Trayhern**, formerly tv production director, WHAM-TV, now director, radio and tv dept., Charles L. Rumrill & Co., Rochester . . . **John L. Zimmer** appointed manager, commercial tv production at Compton Advertising, NYC . . . **Robert C. Kelly**, **Richard Holland** and **Rodney**

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**Albright** to tv production dept, of Biow-Beltr-Togo Inc. . . . **Robert J. Clarke** named tv art director at Geyer Adv. . . .

# TYPOGRAPHY

**Detroit Typesetting Co.** announces Hellenic Wide, a square serif extended type face . . . **Bertsch & Cooper**, division of American Typesetting Corp., Chicago, have leased, beginning June 1, a plant of 52,000 square feet at Jackson Blvd. and Racine Ave. . . .

**MEDIA** 100 general and farm magazines had a record advertising revenue of \$604,100,000 in 1954, according to the **Magazine Advertising Bureau**, which is \$1,000,000 more than 1953 . . . **Crowell-Collier**, which lost \$4,000,000 in 1953, cut the loss in half last year; half a million dollar profit is expected by June 1955 . . .

# EXHIBITS

**Associated American Artists Galleries:** Mar. 14-Apr. 2, Jeff Levey, paintings of Africa; Mar. 21-Apr. 9, Aaron Bohrod, Trompe l'oeil paintings; Apr. 4-Apr. 21, Jason Seley, sculpture; Apr. 11-30, Samuel Rosenberg, recent paintings . . . **A. I. Freidman Gallery:** March, paintings and illustrations by Arthur Zaidenberg; April, Lionel Stern, paintings and graphic illustrations . . . **Museum of Modern Art:** thru Mar. 20, paintings by Italian children from the Mazzon School in Milan; thru Mar. 20, 100 museum selections from Good Design 1950-54; Mar. 30-May 22, developing creativeness in Children; thru May 8, Family of Man, 500 photographs from all over the world; Apr. 6-June 5, Textiles and jewelry from India; thru Apr. 24, fifteen paintings by 19th Century French masters from the Louvre in Paris and the Museums of Albi and Lyon (Delacroix, Daumier, Bazille, Courbet, Manet, Degas, Monet, Gauguin, Renoir, Cézanne, Seurat, Corot, Rousseau, Gericault and Toulouse-Lautrec) . . . **Philadelphia Museum of Art:** Lecture Series—Mar. 16, 19, The Northern Renaissance; Mar. 23, 26, Awakening in Germany; Mar. 30, Apr. 2, Brueghel and Holbein; Apr. 6, 9, The Baroque Style . . .

**DEATHS** **Frank Haas**, an artist formerly with Pahmer, Litman Studios and prior to that, with Vanguard Advertising . . . **Attilio Salemm**, painter whose work is represented in the Whitney Museum, Metropolitan Museum, Museum of Modern Art and a number of private collections . . . **Thomas D'Addario**, industrial packaging designer in New York; he was in charge of the design department of Hoffman Beverage Co., Newark, many years ago; he was a member of Printers' Ink Packaging Panel . . . **Charles E. Kaiser**, free lance illustrator in the magazine and advertising fields; a member of the Society of Illustrators; he has done several Saturday Evening Post covers over the years . . . **Yves Tanguy**, noted surrealist painter; his age was 55.



# PRODUCTS FOR THE ADVERTISING ARTIST

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Given up on prepared frisket products? Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical?



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## what's new

(continued from page 46)

**NEW NIKON 35MM.** Outstanding feature of the improved Nikon S-2 is the finder which produces a life-size image with 1 to 1 magnification. Other new improvements are the rapid film transport and high speed rewind. A calibrated dial permits the shutter to be set for positive synchronization with all flash bulbs. Settings are possible up to 1/1000th second, which includes a 1/15 second exposure setting. Cost is 299.50 Nikon Inc. at 277 Fifth Avenue, New York 16.

**CLIP BOOKS.** Art work ready-made has been compiled into books from which art can be reproduced without reproduction fees. The pictures cover many subjects. Each booklet is geared to one subject, and costs \$2.50. The drawings have been reproduced on coated paper, and are ready for use in pasteup or layout. Harry Volk, Jr., Art Studio, 22 W. Verona Avenue, Pleasantville, N. J., will send catalog.

**PHOTO STANDS.** Light-weight Pic Featherlite photo stand is made of anodized duraluminum. Three models extend to 7', 9' and 11' in height. Prices range from \$17.95 to \$21.95. Distributed through Graflex Inc., 154 Clarissa St., Rochester, N. Y.

## editorial

(continued from page 5)

The votes of each club will be scored 5 points for their first choice, 3 points for their second choice, 1 point for their third choice.

The candidates receiving the largest number of points so scored will be the recipient of the NSAD AWARD.

In case of a tie, multiple awards will be given. The tabulation shall be by the Secretary and President of the NSAD.

The individual clubs will send in their returns as in the past and the only change involved will be in the tabulating at headquarters.

Paragraph 1 gives proper weight to the original system, while paragraph 2 balances the numerical strength of the member clubs. It is doubtful that a fairer method could be devised.

The committee tentatively applied the new system to the voting of past years, and found that the results were uniformly in accord with the objective of making the choice a representative national expression of opinion.

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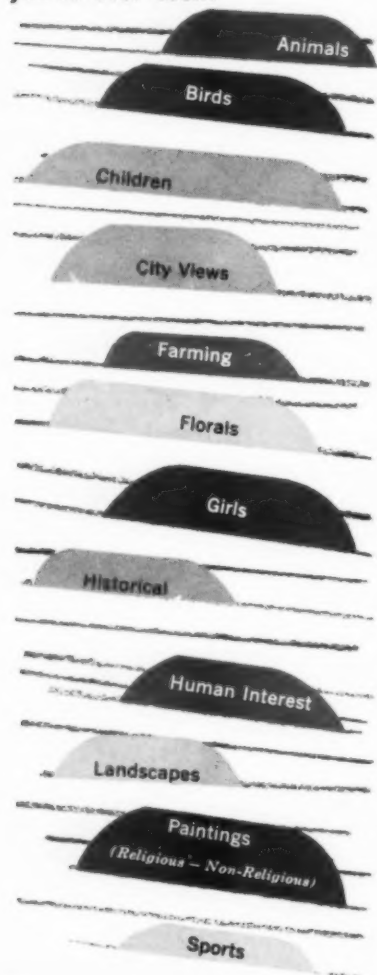
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### why

(continued from page 13)

Motivation research files provide numerous examples of both successful and unsuccessful attempts to meld emotional meanings through art work. One of these was a cigarette advertisement showing an elegantly gowned woman smoking during an opera intermission. The emotional communication intended was poise—to use the setting, the particular woman, the posture, and all the other details to communicate a sense of sophisticated poise and self-confidence bearing on the cigarette she held in her hand. It was a sound motive and emotional communication—motivation research has shown the strength of cigarettes in saying something about maturity, self-confidence, self-assurance. Nevertheless, this creative effort did not come off, the people exposed to it said, in essence, that the woman failed to make her cigarette an appealing object because she was more posed than poised. She was excessively poised, it could be stated; she conveyed artificiality, not easiness and self-assurance. Here motivation research served to demonstrate something about the arena within which communication takes place; to define the point at which a particular creative concentration passed the line of universal acceptance. The desire for self-assurance and its relation to cigarette smoking was shown in such an unadulterated fashion, in so blatant form that it aroused anxiety, forcing to the naked light of day a form of conceit not permissible to the vast majority of people. Poise, in our society, is idealized more as a quality of personality than as a set of gestures, and there is something repelling about the idea of calculating it in a single-minded fashion. The emotional communication of this particular ad was, then, to warn off, to alienate the reader rather than to attract him.

On the reverse side of the story, let us consider the example of a cigarette packaging job. It is rather unadorned, in line with modern "functional" tastes. The colors are red and white, with the red holding a large portion of the surface available.

Red is widely known to be exciting, to carry notions of war, impulsiveness (in my college, coeds were not allowed to wear red satin, even to formal affairs), sensuality, energy, bloodiness, rage, and so on. Within the context of an object, these meanings can be directed and moderated, interacting with other mean-

(continued on following page)

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**MERCURY**  
**MESSENGER SERVICE TRUCKING SERVICE**  
**LEXINGTON 2-6000**

MERCURY SERVICE SYSTEMS INC.  
300 FOURTH AVENUE NEW YORK 16 N.Y.

## why

(continued from preceding page)

ings much as chemicals may react to each other. The cigarette package comes through as warm, lively, good-humored, certainly more outgoing and sociable than introverted or reserved—in all, the emotional language of red adds desirable elements to the identification of a cigarette brand. In another situation, however, red will not say the same things.

For accuracy, we must note that redness does not always have such positive meanings. Some years ago, an institutional advertisement for meat showed a large uncooked beef roast, undoubtedly rated as gorgeous by butchers. Housewives didn't shriek, but they were appalled at this blatant red meat on a stark white page, and their associations clearly led directly to the horrors of the packing house. Here red communicated all the warlike affects—blood, cutting, mutilation, brutality—and all the revulsion which our society feels towards these destructive symbols.

The methods and disciplines forming the field of motivation research are well-suited to such analysis of creative work; they further permit predictions which can be helpful to the creative worker before he crystallizes his work. These will be discussed in following articles, which will appear every other month.

## flexichrome

(continued from page 16)

The key to this entire technique is keeping the dye transfer paper very wet and rolling it into contact with the dry Flexichrome print in one rapid stroke of the roller. If the paper and print are not brought together quickly, the surface colors may bleed.

Colors on the transferred print will be slightly more brilliant than in the Flexichrome print, and their permanence also is somewhat increased.

## credit union

(continued from page 48)

and clothing. It provides funds for emergency medical bills or good times like a much needed vacation. It is legal for loan companies to charge 30%-40%—and even 50% interest on your loan. Of course, much if not all of this interest is hidden while you really think

(continued on following page)

## Hats off to our competitors!

There are a dozen other fine studios in New York that offer, in addition to top-notch talent, service of the sort that Art Directors appreciate: absolute promptness, intelligent interpretation, dependability.

We salute these worthy competitors, all of which are "name" studios. We know from experience how hard it is to live up to such high service standards after it's no longer necessary to scratch for a living. We'll never succumb to the temptation to let down a little, either!

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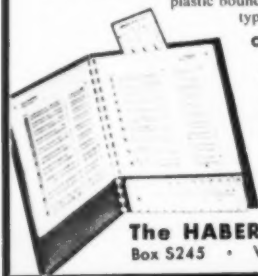


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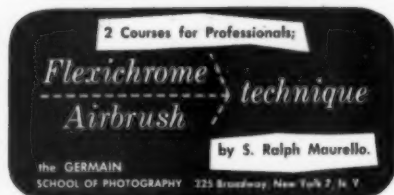
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## credit union

(continued from preceding page)

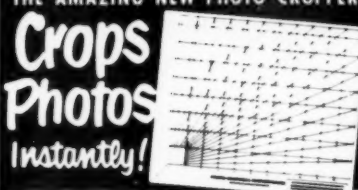
you're getting off with a 6% rate. (The 6% rate only shows on the surface). Actually, you are paying interest on the principal monthly even though the balance owed is decreased. In a credit union, interest rates are never higher than 1% per month on unpaid balance so the amount of the interest paid decreases as the amount of the obligation decreases. A credit union loan of \$100 paid off in ten months would cost \$5.50 in interest while the same loan from a loan company would cost as much as \$19.25. Furthermore, a commercial loan must be paid off by designated monthly instalments. Credit union loans are due at a specific time each month, too, but fortunately for its members a borrower may be permitted to skip an instalment (due to unforeseen circumstances) by notifying the credit union. However, the interest charges still apply monthly.

Another benefit to members is a three-fold insurance plan by which (1) the borrower is protected; (2) life savings are insured; (3) individual life insurance may be bought by members at a rate favorably comparable to the rates of G.I. insurance. Plans 1 and 2 are paid for by the credit union while plan 3 is personal and is bought by the member himself if he wants it. Here is how you benefit:—If a borrower should suffer a total and permanent disability or if he should die, his family (or heirs or estate) would not be obligated to pay up the loan. The insurance—paid for by the credit union—pays the loan or balance due, in full. Also, your life may be insured in relation to your savings up to \$1000—and the credit union pays the premium. When you die your family would receive not only your savings but also an additional amount equal to your savings but not exceeding \$1000. Here's a specific illustration: Suppose a member has saved \$1000, and has borrowed \$300 for incidental expenses instead of drawing from his account. After having paid back \$50, he dies. The balance of the loan is paid by insurance and the member's family receives \$2000. (\$1000 savings plus \$1000 insurance).

Another advantage of the credit union loan over a bank loan is that most bank loans are discounts whereby the interest is deducted in advance so that the borrower doesn't ever have the full amount borrowed.

For further information about the credit union plan, write Jorge Mills at 101 W. 42nd Street, New York.

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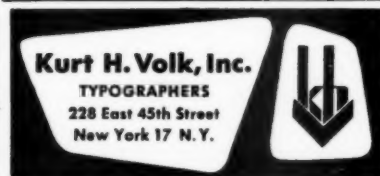
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**ART FOR ADVERTISING**

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PHONE: MU 7-5477

## booknotes

**THE NATURAL HOUSE.** Frank Lloyd Wright. Horizon. \$6.50.

For those who agree with Frank Lloyd Wright's philosophy that a house "is more a home by being a work of art," this book will be inspiration. Mr. Wright explains in enthusiastic terms the aims and contributions which have made him the greatest architect of our times. With the explanation of how a "natural," organic house should be built, and how he came to these concepts, he shows with excellent photography some of the houses built for people of limited incomes, houses which reflect his concept of democracy and beauty.

**THE FIRST WRITING BOOK, ARRIGHI'S OPERINA.** John Howard Benson. Yale University Press. \$2.50.

A facsimile and translation of the first and finest handwriting manual of the Chancery hand, written by Ludovico degli Arrighi in the sixteenth century. Mr. Benson has written the translation in a hand based on the original and has supplied notes and an introduction.

**ASPECTS OF CHINESE PAINTING.** Alan Priest. Macmillan. \$7.50.

Fifteen essays, most of which appeared originally in the Metropolitan Museum Bulletin, on the beauty and pleasure to be found in Chinese painting. Illustrated with many Chinese paintings, some in color, it is a handsome book which instructs on many aspects of Chinese life as well as painting.

Mr. Priest is curator of Far Eastern Art at the Metropolitan Museum of Art in New York. He writes with fervor of the "happy, gentle and serene character of the whole Chinese race" and refuses to believe that the present political regime in China will destroy the traditional culture which produced these paintings.

**SECOND ANNUAL OF ALL THE BEST CLIP BOOK ART.** Compiled by Harry Volk Jr., Art Studio, 22 West Verona Ave., Pleasantville, N. J. \$10.00.

More than 500 line drawings of dozens of different subjects which can be clipped from the book and used in paste-ups. 56 pages of illustrations are printed on coated paper 5 x 8 inches. There are scratchboard, stylized, decorative, humorous, realistic and light illustrations.

## booknotes

AS / SEE by Artzybasheff. Dodd, Mead. \$7.50

This collection of drawings and paintings, half of which were done especially for this book, is artistic commentary on our era of machines, psychoanalysis, war and frivolity. It is done with a penetrating irony at which one often laughs and feels a disturbing horror all at once.

The book was designed by the artist himself and was printed in gravure, which superbly reproduces Artzybasheff's unique style and excellent draftsmanship.

ADVERTISING IN MODERN RETAILING by Carrie Mills Rowland. Harper. \$4.50.

Author, from wide advertising experience, describes advertising practices in the retail store. She gives the student an overall picture of the various methods of advertising used by the store, and tries to show him the attitudes and knowledge he will need to participate in retail store advertising—whether it be in production, art, merchandising, copy writing or planning and supervising. Indexed, cloth bound, 268 pages.



Cover Designer

Frederick W. Boulton, winner of the 1954 NSAD Award, is Vice President and Director of Creative Services of J. Walter Thompson Co., Chicago. He studied art at the Chicago Art Institute, American Academy, Academy Julian (Paris) and was a student of John Norton, C. O. Woodbury, and Joseph Allworthy. He joined JWT in 1923, headed his own studio from 1926-31 when he rejoined the agency as an AD. Accounts he has AD'd include Pennsylvania RR, Burlington, Cream of Wheat, Swift & Co., Kraft Food Co., Parker Pen, Dr. Wests, Kelloggs Cereals, Ford, Lincoln, Mercury, Nash, and many others.

Exhibits of his paintings are similarly numerous, as is the list of prizes he has won.

what's new!

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86. **Idea 54! The International Design Annual, Vol. 2.** Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.
91. **Graphis Annual, 1954/55.** Edited by Walter Herdeg and Charles Rosner. 3rd volume of the encyclopedia of international advertising art presents a pictorial survey of printed publicity of 19 countries. 710 illustrations, 66 in color, are accompanied by running commentary in three languages. Cloth bound. \$12.50.
94. **33rd Annual of Advertising and Editorial Art.** To be published December 6 for the New York Art Directors Club. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition last spring. \$12.50.

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103. **An Atlas of Anatomy for Artists.** Fritz Schider. 1955 edition enlarged to include 300 figure studies by Leonardo, Michelangelo, Rubens, Degas, Rimmer, Vesalius and ten other masters. Contains more than 500 pictures of the human form. Special section contains nude-model action shots and photographic studies of growing children. \$6.

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